

MUSICAL FETTER

A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

Price, 10 Cents. Subscription, \$4.00. Foreign, \$5.00—Annually.

VOL. XXXIII.—NO. 19.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1896.

WHOLE NO. 870.



WILLIAM H. RIEGER.

THE MUSICAL COURIER

LAMPERTI,

Maestro of Marcella Sembrich, Helene Hasreiter, Stagno, Bellincioni, Harris, Zagury, &c.
Sedanstrasse 20, Dresden.

MRS. RATCLIFFE CAPERTON,

The Representative of LAMPERTI.
Pupils prepared for
CONCERT, ORATORIO AND LYRIC STAGE.
Winter Residence: Summer Residence:
408 So. 18th St., Philadelphia. Dresden, Germany.
"I declare Mrs. Ratcliffe Caperton to be my only representative and I advise all pupils desiring to study with me to be prepared by her."
(Signed) PROF. G. B. LAMPERTI.
June 17, 1890. Sedan Str 17, Dresden.

ANTHONY STANKOWITCH,

Pianist. With National Conservatory of Music.
Address 210 Waverly Place, New York.

ACHILLE ERRANI,

Vocal Teacher,
118 East 26th Street, New York.

WM. H. RIEGER,

TENOR-ORATORIO AND CONCERT,
18 East 22d Street, New York.

HENRY T. FLECK,

Conductor Harlem Philharmonic Society of the City of New York.
Address 100 West 125th Street, New York.

WALTER KAUFMANN,

Violoncellist and Teacher,
110 East 70th Street, New York.

FRIDA DE GEBELE ASHFORTH,

Vocal Instruction,
135 East 18th Street, New York.

MME. EMMA RODERICK,

Rapid Development and Complete Education of the Voice.
118 West 44th Street, New York.

MR. and MRS. CARL ALVES,

Vocal Instructors,
1146 Park Avenue, near 91st Street, New York.

MISS CAROLL BADHAM,

Vocal Teacher,
Studio: 18 West 60th Street, New York.

ADOLF GLOSE,

CONCERT PIANIST-TEACHER,
136 West 12th Street, New York.

MAX TREUMANN,

Baritone—Concert, Oratorio and Opera. Vocal Culture.
101 West 66th Street, New York.

EMILIO BELARI,

Professor of Singing and Perfecting the Voice,
118 West 4th Street, New York.

GEORGE M. GREENE,

Voice Culture and Artistic Singing.
Oratorio, Church, Concert, Opera.
Studio: 136 Fifth Ave., Mondays and Thursdays.
Residence and address:
417 West 23d Street, New York.

ROSS JUNGNIKE,

Orchestral Conductor.
Singers prepared for Oratorio, Opera and Concert. Address Steinway Hall, New York.

MR. C. WHITNEY COOMBS,

(Church of the Holy Communion). Organ lessons and practice given on one of Roosevelt's finest instruments. Special advantages for the study of church music and the training of boys' voices.
Address 49 West 30th Street, New York.

MR. TOM KARL,

Concert, Oratorio and Vocal Instruction.
Residence Studio: 18 West 73th Street, New York.

CHAS. HERBERT CLARKE,

Solo Tenor South Church (Dr. Terry's) and Director of Music at Madison Avenue M. E. Church.
Oratorio, Concert and Vocal Instruction.
Studio, Music Hall, 57th St. and 7th Av., New York.

ALBERTO LAURENCE,

155 East 18th Street, New York.
Instruction in SINGING and the Higher Branches of Vocal and Dramatic Art.

M. I. SCHERHEY,

Vocal Instruction.
Church—Oratorio—Concert—Opera.
Formerly Director of the Scherhey Musical Conservatory in Berlin. 67 Irving Place, New York.

MISS MARIE LOUISE TODD,

Pianist—Teacher of the Piano.
Address: 324 West 57th Street, New York.
"It gives me pleasure to express the high esteem in which I hold the piano playing of Miss Todd, and my confidence in her ability as a teacher of the instrument."—Wm. Mason

MME. OGDEN CRANE,

VOICE CULTURE.
ITALIAN METHOD.
Studio 4, 3 East 14th Street New York.

LILLIE D'ANGELO BERGH,

The Little Bergh School of Singing.
Pupils prominent everywhere. Interpretation lessons; callers admitted, Mondays, 2 to 4. Send for prospectus. New York Studios:
THE VIRA, 110 West 8th Street.

MISS HORTENSE HIBBARD,

PIANIST AND TEACHER.
PUPIL OF EMINENT MASTERS IN GERMANY.
Studio: The Strathmore,
1672 Broadway, New York.

MISS EMMA HOWSON,

Vocal Studio,
9 W. 14th Street, New York.
Tuesdays and Fridays.

CARL LE VINSEN,

Vocal Instruction
Professional, Amateurs' and Teachers' Grades.
124 East 44th Street, New York.

G. WARING STEBBINS,

Pupil of ALEXANDRE GUILMANT.
Organist Emmanuel Baptist Church, Brooklyn.
Address 19 Verona Place, Brooklyn.

MME. OLIVE BARRY (Contralto),

Vocal Instruction.
Concert, Oratorio, Opera. Certificated pupil of LAMPERTI (Elder).
The Oakland, 152 West 46th Street, New York.

MR. CHARLES LEE TRACY,

Pianoforte Instruction.
Authorized teacher of the Leschetizky method.
Studio: Nos. 402 and 403 Carnegie Hall.

PAUL TIDDEN,

Pianist.
314 East 15th Street, New York.
Will accept a limited number of pupils.

GUSTAV L. BECKER,

CONCERT PIANIST AND TEACHER OF PIANO AND COMPOSITION,
Address 70 West 95th Street, New York.

MME. KATHARINE EVANS VON KLENNER,

Vocal Instruction.
VIARDOT-GARCIA METHOD.
Sole Authorized Representative in America.
Private Studio: 40 Stuyvesant Street,
10th Street and Second Avenue, New York.

MR. and MME. TH. BJÖRKSTEN,

Instruction in Singing.
69 West 54th Street, New York.

CARL FIQUÉ

Will accept musical directorship of any first-class singing society. Address
474 Lafayette Avenue, Brooklyn, N. Y.

MR. and MRS. THEO. J. TOEDT,

Vocal Instruction.
Home Studio: 151 East 62d street, New York.

GERRIT SMITH,

Organist and Conductor.
Studio: 573 Madison Avenue, cor. 56th Street;
South Church, Madison Avenue, cor. 38th Street,
New York.

EMANUEL SCHMAUK,

Teacher of the Virgil Clavier Method at the Virgil Piano School, 26 & 29 W. 15th St.
Residence: 1 West 87th Street, New York.

LEONARD E. AUTY,

TENOR-ORATORIO AND CONCERT.
1483 Broadway, or Wolfsohn's Musical Bureau,
131 East 17th Street, New York.

MR. HARRY PEPPER,

Tenor.
Concert, Oratorio and Vocal Instruction.
1147 Broadway, between 26th and 27th Streets,
New York.

PERRY AVERILL—Baritone.

Opera—Oratorio Concert
and Vocal Instruction.
220 West 59th Street, New York.

OSCAR SAENGER,

Baritone.
Vocal Instruction, Concert, Oratorio, Opera.
Studios: 130 West 59th Street, New York.
333 Vernon Avenue, Brooklyn, N. Y.

CHARLES PALM,

Director of St. Cecilia Sextet Club, Professor of Violin Concert of the Sacred Heart.
Address, 2671 11th Ave., near 173d St., New York.

ORTON BRADLEY,

CONDUCTOR AND SOLO PIANIST.
Pupils received for Piano or Oratorio and Operatic repertoire. For terms, &c., address.
220 West 59th Street, New York.

E. A. PARSONS,

Pianist and Composer,
Organist Church of the Divine Paternity.
Instruction in Piano and Composition
ABBEY BUILDING,
Broadway and 38th Street. New York.

THE NEW YORK INSTITUTE FOR VIOLIN PLAYING AND

SCHOOL FOR PIANO AND VOCAL CULTURE.
330 East 62d Street.
Complete musical education given to students, from the beginning to the highest perfection.
P. & H. CARRI, Directors.

MISS ADELINA HIBBARD,

VOCALIST AND TEACHER OF SINGING.
FRENCH AND ITALIAN METHODS.
Studio: The Strathmore,
1672 Broadway, New York.

TOWNSEND H. FELLOWS,

Oratorio and Concert Baritone.
Solo Baritone Grace Episcopal Church, New York.
401 Carnegie Hall, New York City.

DR. CARL MARTIN,

BASSO.
Concert, Oratorio and Vocal Instruction.
Studio: 15 East 17th Street, New York.

ADELINA MURIO-CELLI,

VOCAL INSTRUCTION.
Teacher of the Eminent Artists EMMA JUCH and MARIE ENGLE.
18 Irving Place, New York.

VICTOR HARRIS,

Vocal Training and the Art of Singing.
Studio: The Alpine,
55 West 33d Street, New York.

MME. MARGHERITA TEALDI,

Highest Voice Culture.
Room 207 Abbey Building,
Broadway and 38th Street, New York

FRANCIS FISCHER POWERS,

BARITONE.
STUDIO: 8 Music Hall, 57th St. and 7th Avenue,
New York.

CONRAD BEHRENS,

Opera, Oratorio, Concert, Vocal Instruction.
667 Lexington Avenue, New York.

EDMUND J. MYER,

Vocal Instruction.
Teacher, Author and Lecturer on important vocal topics. Send for Circular.
32 East 23d Street, New York City.

HENRY SCHRADIECK'S

Violin School.
Violin, Piano, Theory and Ensemble Playing.
Residence and Studio:
335 Washington Avenue, Brooklyn, N. Y.

HARRIET VICTORINE WETMORE,

Pupil of the celebrated
MME. FLORENZA D'ARONA.
Oratorio and Concert Soprano—Instruction.
256 West 71st Street, New York.

HERBERT WILBER GREENE,

Vocal Instruction.
Studio: 487 5th Avenue, New York.
University Connection.
Metropolitan College of Music.

MISS NINA BERTINI HUMPHRYS,

PRIMA DONNA SOPRANO.
Opera, Concerts and Oratorio.
47 East 21st Street, or
H. M. HIRSCHBERG MUSICAL AGENCY,
36 West 15th Street, New York.

J. PIZZARELLO,

Concert Pianist.
With the National Conservatory.
For particulars address:
46 West 36th Street, New York.

MISS MARY H. BURNHAM'S

Music School.
Resident and visiting pupils. Piano. Harmony, Analysis, Hand Massage, Concentration, &c.
Address, 106 East 74th Street.

HELEN VON DOENHOFF-SHAW,

Contralto.
Opera, Concerts, Festivals.
Will accept a limited number of pupils and prepare them vocally and dramatically for the operatic stage. Address Steinway Hall or 636 Lexington Avenue cor 54th Street, New York.

AD. NEUENDORFF,

Musical Director,
Permanent address:
Steinway Hall, 109 East 14th St., New York City.

MR. SIEGMUND DEUTSCH,

Prepares professional violinists according to JACQUES DONT method. Formerly with Boston Symphony and Theodore Thomas orchestras.
Studio: 53 East 59th Street, New York.

MACKENZIE GORDON,

Tenor.
Concert and Musicals.
Address: 22 West 34th Street, New York City.

ENRICO DUZENSI,

Opera Tenor.
Will accept pupils for voice culture. Good voices cultivated per contract.
126 East 83d Street near Lexington Avenue.

PAOLO GALLICO,

Pianist.
Pupils accepted.
Studio: Monroe Building, Room 15,
11 East 50th Street, New York City.

GEORGE SWEET,

OPERA, ORATORIO, CONCERT.
467 5th Avenue, New York.

SERRANO'S VOCAL INSTITUTE,

323 East 14th Street, New York.
Conducted by EMILIA BENIC DE SERRANO and CARLOS A. DE SERRANO.
Opera, Concert and Oratorio; also Piano Instruction.

MISS ALICE GARRIGUE,

VOCAL INSTRUCTION,
3 East 41st Street, New York.
ENRICO M. SCOGNAMILLO,
Violoncellist.
Now in Europe. Will resume October 1.
Address care of THE MUSICAL COURIER,
New York.

A. VICTOR BENHAM,

Piano, Harmony, Composition, &c.
142 West 120th Street, New York.

Miss MARTINA JOHNSTONE,

The Swedish Violinist.
Engagements for Concerts, Festivals and Musicals. Private pupils accepted
Address: 46 Irving Place, New York.

RICHARD T. PERCY,

Concert Organist and Accompanist.
Organ lessons at Marble Collegiate Church, corner 5th Avenue and 25th Street.
Studio: 1402 Broadway, New York.

THE FROELICH SCHOOL OF MUSIC,

2117 Madison Avenue, New York City.
Under the auspices of ANTON SEIDL. All branches of music taught by eminent teachers.
S. FROELICH, Director.

Mr. LEO KOFLER,

Voice Culture.
Organist and Choirmaster St. Paul's Chapel, Trinity Parish, New York. Author of "The Art of Breathing." Address by mail 29 Vesey Street.

MISS NORA MAYNARD GREEN,

Vocal Teacher.
Studio: 400 Fifth Avenue, New York.
Summer Studio: 3 Rue Chateaubriand
(Champs Elisees), Paris.

Miss ALICE JANE ROBERTS,

Pianist.
Pupil of Herr Moritz Moszkowski of Berlin, and specially recommended by him. Instruction.
500 Union Place, Elmira, N. Y.

Miss EVA HAWKES,

Contralto.
Oratorio, Concert and Vocal Instruction. Pupil of Garcia and Bouhy. For terms, dates, &c., address at residence, 1425 Broadway, or H. M. Hirschberg, 36 West 15th Street, New York.

E. CATENHUSEN,

Vocal Teacher, 38 Irving Place, New York.
"I recommend in the highest degree Prof. E. Catenhuse as an excellent teacher of the voice."
BERLIN. LILLI LEHMANN.

HENRY PRICE,

Bass.
Oratorio and Concert.
Care Novello, Ewer & Co., E. 17th St., New York.

MME. HELENE MAIGILLE,

Voice Culture (Labord method).
6 East 15th Street, New York.
319 Washington Avenue, Brooklyn.

MR. TORREY T. HULL,

Basso.
Pupil of MME. FLORENZA D'ARONA.
Concert—Oratorio and Vocal Instruction
The Lenox, 11 West 33d Street, New York.

CHAS. B. HAWLEY,

BASSO—CONCERT AND ORATORIO.
VOCAL INSTRUCTION.
Studio: 136 Fifth Ave. (Mason & Hamlin Bldg.).

ROMUALDO SAPIO,

(Late Conductor to Mme. Adelina Patti, Abbey & Grau Opera Co.).
Vocal Instruction.
Private Studio: The Florence.
109 East 18th Street, New York.

F. W. RIESBERG,

Solo Pianist and Accompanist.
Instruction—Piano, Organ—Harmony.
Studio, 212 West 69th Street, New York.

MRS. BELLA THOMAS-NICHOLS,

Mezzo-Soprano.
Pupil of Signor E. Delle Sedie, of Paris.
Italian Method.
123 West 39th Street, New York City.

SIGNOR GIUSEPPE DEL PUENTE,

The Baritone.
Opera and Concerts.
Vocal School: 1726 Spring Garden, Phila., Pa.

MME. LUISA CAPPANI,

123 West 39th Street,
New York.

CAROLINE MABEN,

Teacher of Piano and Harmony.
Certificate from Klindworth-Scharwenka Conservatory, Berlin. Terms moderate.
Studio: 330 West 51st Street, New York.

LENA DORIA DEVINE,

The Certificated Authority and Exponent of the elder
LAMPERTI.
(Three years' resident pupil.)

Lamperti's latest technical developments on voice production.
Hardman Hall, 138 Fifth Avenue, New York.

LACHMUND CONSERVATORY OF MUSIC,

CARL V. LACHMUND, Director.
TEACHERS OF INTERNATIONAL REPUTATION.
E. ELSMANN, Secretary,
182 West 85th Street, New York City.

Boston.

MR. ARTHUR BERESFORD,
BASSO—Concert, Oratorio.
21 Music Hall, Boston.

MR. IVAN MORAWSKI,
LESSONS IN SINGING,
149A Tremont Street, Boston.

F. W. WODELL,
Baritone—Oratorio and Concert
Vocal Instruction.
Pierce Building, Copley Square, Boston.

JOHN C. MANNING,
Concert Pianist and Teacher,
146 Boylston Street, Boston.

MME. DE ANGELIS,
Vocal Culture.
The Copley, Boston.

MRS. ETTA EDWARDS,
Delle Sedie } Versin Sound System,
Vocal Art. } French Language.
409 Columbus Avenue, Boston.

CARL SOBESKI,
Tenor.
Song Recitals—Voice Culture.
320 Boylston Street, Boston.

CLARENCE E. HAY,
Teacher of Singing.
154 Tremont Street, Room 1, Boston.

THE DAUDLIN SCHOOL OF MUSIC,
7 Park Square, Boston.
JOSEPH EMILE DAUDLIN, Director.

COPLEY SQUARE
SCHOOL OF MUSIC,
Katharine Frances Barnard, Principal,
Pierce Building, Copley Square, Boston.

MRS. EDNA HALL,
Over Tone Vocal Method.
206 Dartmouth Street, Boston.

FRANCIS E. WOODWARD,
Baritone Soloist and Vocal Teacher.
Sbriglia Method.
The Glendon, 252 Columbus Avenue, Boston.

ELIOT HUBBARD,
Tenor.
Oratorio, Concerts, Recitals.
Pierce Building, Copley Square, Boston.

CARRIE KING HUNT,
Accompanist—Pianist.
Care MacCoy Music Co.,
165 Tremont St., Boston.

METROPOLITAN COLLEGE OF MUSIC
Of the University of the State of New York.
LEADING MUSICAL INSTITUTION
OF AMERICA.

FULL COURSE, \$200 PER YEAR

Dudley Buck, President.
Albert Rosa Parsons, Vice-President.
Harry Rowe Shelley, ad Vice-President.
Herbert W. Greene, Principal Voice Department.
R. Huntington Woodman, Principal Organ Dept.
Clifford Schmidt, Principal Violin Department.
Residence Department for pupils from a distance. Send for catalogue.

JOHN CORNELIUS GRIGGS,
Musical Director and Secretary.
19 & 21 E. 14th STREET, NEW YORK.

Cincinnati Conservatory of Music,

(ESTABLISHED 1867.)

Miss CLARA BAUR, Directress.

A THOROUGH MUSICAL EDUCATION AFTER THE METHODS OF FOREMOST EUROPEAN CONSERVATORIES.

BRANCHES TAUGHT.

Pianoforte, Voice Culture, Pipe Organ, Cabinet Organ, Violin, Violoncello, Flute, Cornet and other Orchestral Instruments, Theory of Music, Ensemble Playing, Elocution and Physical Culture; also Modern Languages and English Literature.

Students are prepared for positions in Schools and Colleges, in Church Choirs, and for the Stage, Concert or Oratorio.

Students from the city and vicinity, as well as those from abroad, can enter at any time during the **School Year and Summer Term.**

Young ladies from a distance find a home in the Conservatory Building, where they can pursue their studies under the supervision of the Directress. For Catalogues address

Miss CLARA BAUR,
Fourth and Lawrence Streets,
Cincinnati, Ohio.

THE VIRGIL PIANO SCHOOL.

SEASON OF '96 and '97.

Students can enter at any time. Class Enrollments the second day of every month, ending April 2, 1897.

... OUR SPECIALTIES: ...

Piano Technic.

Preparing Teachers to teach the Virgil Method correctly and scientifically.

Practical Harmony. Lessons in Theory and Playing.
Advanced Instruction in Interpretation and Public Performance.

Free Recitals every Wednesday evening, beginning October 14.

Souvenirs of the Summer School Recitals will be sent on receipt of a two cent stamp.

School literature can be had by applying to the Director,

Mrs. A. K. VIRGIL, 26 & 29 West 15th Street, New York.

Paris.

COMPRENEZ BIEN QUE CHAQUE FOIS QUE L'ATTENTION DES LECTEURS EST APPELÉE SUR VOUS AU MOYEN D'UNE ANNONCE, CELA VOUS PRÉPARE UNE RÉSERVE D'ÉLÈVES POUR L'AVENIR.

MME. EMÉLIE HAMMER,
Conversation Parlors.
French Elocution.
Preparation for Stage and Platform. Lecturers coached.
77 Rue Blanche, Paris.

MONSIEUR HENRI FALCKE,
PIANIST.
Lessons in Piano Playing and Theory. M. Falcke speaks English, German and Spanish. Address, 105 Avenue Victor Hugo, Paris.

MESDEMOISELLES YERSIN,
Inventors of the
Phono-Rhythmique Method
for French Pronunciation.
14 Rue de Villejust, PARIS, FRANCE

MADAME CLARICE ZISKA,
Pupil of Freszolini, Mercadante, Thalberg
Prima Donna of the Italian Opera,
Prepares for Oratorio, Opera, Concert, in Italian, English, French, Spanish.
31 Place St. Georges, Paris.

MME. EM. AMBRE-BOUCHÈRE,
School for Singing.
Voice Placing, Declamation, Mise-en-scène. Private Lessons, Classes,
PUBLIC CONCERTS EVERY MONTH.
74 Rue Blanche, Paris.

MARIE ROZE,
Complete artistic preparation—French, English, Italian. Pose of Voice, Gesture, Répertoire.
THEATRE FOR PRACTICE.
Hearings in costume before artists, press and managers.
64 Rue de la Victoire, Paris.

MADAME RENÉE RICHARD,
First Contralto Grand Opera, Paris.
School of Singing—Theatre in Studio.
Stage Action, Complete Répertoire, Operas, Oratorios, Concerts.
(Parc Monceau.) 63 Rue de Prony, Paris.

JULIANI,
FRENCH AND ITALIAN OPERA.
Mise-en-scène. Complete Répertoire.
THEATRE IN STUDIO.
11^{bis} Rue de Milan, Paris.

MADAME DE LA GRANGE,
—PARIS—

Italian Method.
Pupil of Bordogne, Lamperti, Rossini in
THE ART OF SINGING.
62 RUE CONDORCET.

M. ADOLPHE BEER,
28 rue Duperré, PARIS.
SPECIALTIES:
Good Emission. Conservation of the Voice. Articulation and Phrasing. Large and Noble Style.

Paris.

DELLE SEDIE, Paris.
Pure Italian method. Complete course. Stage practice. Voice, lyric declamation, languages, solfège, ensemble music, mise-en-scène.
Class and single lessons.
Regular course, three years. Terms, moderate.
30 Rue St. Petersburg.

EUGENE GIGOUT,
Organist of St. Augustin, Paris.
ORGAN SCHOOL.
FOUNDED IN 1865. 63bis rue Jouffroy.
Study of the Masters—ancient and modern.
Grand Cavallé-Coll Organ for use of students.
Lessons in class or separately. Oct. 1 to Aug. 1.

M. EMILE BERTIN,
Stage Practice
in regular cast. Opéra and Opéra Comique.
41 Rue des Martyrs, Paris.

Madame BERTRAM,
VOICE PLACEMENT AND REPARATION A SPECIALTY.
ITALIAN METHOD.
121 Avenue de Wagram, PARIS.

Mme. ARTÔT DE PADILLA
(DESIRÉE ARTÔT),
39 Rue de Prony,
Parc Monceau. PARIS.

Mlle. JENNY HOWE,
de l'Opéra.
Method Garcia — French, Italian.
(Not more than two pupils in a class.)
24 Rue de Vintimille, Paris, France.

MONSIEUR BARBOT,
Conservatoire Professor.
GARCIA METHOD—DIRECT.
16 Rue Halévy, PARIS.

MADAME TORRIGI-HEIROTH.
Method Viardot-Garcia.
35 RUE DE BERRI, PARIS.

WHERE TO STAY IN PARIS!

8 Rue Clément Marot. MME. TALGUEN.

American comfort guaranteed the year round. Not a stopping place, but a Home.
Bells, Elevator, Bathrooms, Light.

MADAME MORIANI,
Private Academy for Voice Training
And School for Opera.

Voice Production, Voice Mending,
and the Aesthetics of Singing Taught.
Teaching in Five Different Languages.
All the Repertoires, Classic and Modern.

The Art of Acting taught by M. Vermandele.
17 Rue de Trèves,
BRUSSELS, BELGIUM.

NATALIE M. E. HAENISCH,
CHAMBER SINGER and
PROFESSOR OF SINGING.

Education from the beginning to the finish for Opera, Concert and Oratorio.
STREHLNERSTRASSE 4. DRESDEN.

MRS. ELIZABETH CHURCHILL MAYER,
Specially recommended by William Shakespeare, London.
VOCAL CULTURE.
Hours: from 12 M. to 1 P. M.
3 East 41st Street, New York.

Miss BERTHA BUCKLIN,
Violinist.
Address care of THE MUSICAL COURIER,
Union Square, West, New York.

J. ELDON HOLE,
Tenor.
Vocal Instructor Convent St. Elizabeth.
Tone Production and Singing. Mondays and Thursdays. 12 East 116th Street, New York

ALBERT GÉRARD-THIERS,
Tenor.
Oratorio and Concert—Voice Production.
Studio: 649 Lexington Avenue, New York.

PARIS CONSERVATOIRE,
White Plains, N. Y.

This Conservatoire is the only one in America conducted on the plan of the Conservatoire of Paris.
The language spoken will be French, and taught gratis the first three months.
Violin, Piano, Singing, Declamation, Opera, &c.—everything necessary for an artist's career thoroughly taught.
Facilities for engagements abroad or in America for graduates.
One Free Scholarship in each department. Competitive examinations twice a year in presence of a jury of experienced artists. Resident pupils taken. For terms, &c., address
Mrs. WESLEY M. CARPENTER,
White Plains, N. Y.
Steinway Pianos used in this institution.

London, England.**THE GUILDHALL SCHOOL OF MUSIC.**

Established by the Corporation of London, 1680.

Principal—SIR JOSEPH BARNBY.

All branches of Music, Elocution and Languages taught.

Improvisation, Accompanying, Sight Singing, Sight Reading (Instrumental), Choral, Orchestral, Operatic and Chamber Music Classes. Second studies at greatly reduced rates. Scholarships, prizes, &c., given.

Fees from £1 11s. 6d. to £4 14s. 6d. per term of twelve weeks.

Staff of 120 Professors. Over 3,500 Students Resident Lady Superintendent. Prospectus and full particulars of the Secretary.

By order of the Committee,
HILTON CARTER, Secretary.
Victoria Embankment, London, E. C.

MR. ALBERT VISETTI,
Professor of Voice Production
and the Aesthetics of Singing
at the Royal College of Music and the Guildhall School of Music,
14 Trebovir Road, Earl's Court, S. W., London.

MR. WADDINGTON COOKE,
Pupils received for Operatic Répertoire
Traditions of Oratorios and
English Ballads.

1x Montagu Mansions, Spring Street,
Portman Square, London, W.

MR. CLARENCE LUCAS,
From the Conservatoire Nationale de
Musique, Paris.
Harmony, Counterpoint,
Composition, Orchestration
Works scored for large or small orchestras.
22 Portland Terrace, St. John's Wood, N. W.

PROF. MICHAEL HAMBOURG'S
Academy for the Higher Development
of Pianoforte Playing.
Patron and Honorary Examiner, M. PADEREWSKI.
For prospectus apply to the Secretary.
24 Elgin Avenue, London, W.

M. PANZANI,
Late instructor at the Institut Musicales in Florence and College Militaire, Chef d'Orchestre and Assistant Instructor under Mme. Marchesi.
NOW ESTABLISHED IN LONDON.
Pupils received in singing and singers prepared for opera or concert. Address
5 Templeton Place, Earl's Court, S. W., or
care of THE MUSICAL COURIER,
21 Princes Street, London.

MRS. EMIL BEHNKE,
Scientific Voice Training for Singers, Speakers,
and Stammerers.
18 EARL'S COURT SQUARE, LONDON, S. W.

The Monthly Journal
Of the Incorporated Society of Musicians of
Great Britain and Ireland.

SUBSCRIPTION \$2.00 ANNUALLY.
The best means of advertising everything connected with music in England, Ireland and Scotland. Specimen copies and terms will be forwarded upon application to the Society's office: 19 Berners St., LONDON, W., ENGLAND.

CONCERT DIRECTION MAYER

(W. ADLINGTON),

THE LEADING EUROPEAN AGENCY,

Representing the World's Greatest Artists,
Vocal and Instrumental.

SOLE AGENT FOR MR. PADEREWSKI.

224 REGENT ST., LONDON, W.
A B C Code. Cables: "List, London."

CONCERT DIRECTION

(Agency Founded 1879.)

HERMANN WOLFF.

Germany: Berlin am Carlsbad 19.

Cable Address: Musikwolff, Berlin.

Proprietor and Manager of the Philharmonic Concerts, Berlin; the new Subscription Concerts, Hamburg; the Bechstein Hall, Berlin.

Sole representative of most of the leading artists, viz.: Joachim, d'Albert, Stavenhagen, Mme. Carreno, Mlle. Kleeberg, Mlle. Marcella Sembrich, Emil Goez, the Berlin Philharmonic Orchestra. Manager of the American tours of Josef Hofmann, Eugen d'Albert and Pablo de Sarasate.

Principal Agency for Music Teachers.

Apply for Catalogues.

OUR Productions of the present year are the finest we have ever offered, and represent both in exterior finish and quality of tone the highest excellence in Piano Manufacture. We solicit for them the critical examination of the musical profession and the public.

CHICKERING PIANOS

CHICKERING
& SONS,

791 Tremont Street,
BOSTON.

Chicago.

J. H. KOWALSKI,

CELEBRATED VOCAL STUDIO,

Suite 54 and 55, Kimball Hall,

CHICAGO, ILL.

MAX BENDIX,

VIOLINIST,

801 Steinway Hall,

CHICAGO, ILL.

HESS-BURR

SCHOOL OF MUSIC.

JOHANNA HESS-BURR.

LOUISA HESS-FUCHS.

2036 Indiana Avenue,

CHICAGO, ILL.

Mme. RAGNA LINNÉ,

MARCHESI METHOD.

ORATORIO—CONCERT—SONG RECITAL.

Limited number of pupils accepted.

Kimball Hall, Wabash Avenue,

CHICAGO, ILL.

HERMAN L. WALKER,

Pupil of SHAKESPEARE and SBRIGLIA.

TENOR.

Concert, Oratorio, Song Recitals.

Chicago Conservatory, Auditorium Building,

CHICAGO, ILL.

HANS VON SCHILLER,

CONCERT PIANIST.

Member Board of Musical Directors CHICAGO

MUSICAL COLLEGE.

For terms and dates, address

care of CHICAGO MUSICAL COLLEGE,

Central Music Hall, Chicago

MRS. L. M. DUNN,

First and oldest exponent of Madame CAP-
PIANI's method in the West.

For tone production, voice building and
coloratura it is unequalled.

Call or address INGLESIDE 5,

1 Park Avenue, CHICAGO, ILL.

WALTER HENRY HALL,

Conductor Oratorio Club, Brooklyn, N. Y.
Organist and Choirmaster St. James' Church,
New York; St. Ann's Church, Brooklyn Heights.
For Terms for Conducting address St. James'
Church, Madison Ave. and 71st St., New York.

Chicago.

THEODORE SPIERING,

VIOLINIST,

1105 Steinway Hall,

CHICAGO, ILL.

FIFTEENTH YEAR,
1895-1896.

MRS. REGINA WATSON'S

SCHOOL

FOR THE

HIGHER ART OF PIANO PLAYING,

297 Indiana Street,

CHICAGO, ILL.

MADAME DOVE BOETTI

will continue her lessons for Opera
and Concert in Milan, commencing
January 1, 1897. Address her at the

Associazione Internazionale Teatrale,
4 Via Silvio Pellico,

Milan, Italy.

A. J. GOODRICH,

Theorist,

Lock Box 976, Chicago.

Author of "Goodrich's Analytical Harmony."

"Complete Musical Analysis."

"Music as a Language," &c., &c.

Personal or correspondence lessons in Harmony,
Composition, Orchestration, Analysis and Theory
of Interpretation.

Chicago Conservatory of Music.

SAMUEL KAYZER, Director.

Auditorium Building, Chicago, Ill.

SEND FOR CATALOGUE.

MUSICAL DIRECTORS:

WILLIAM H. SHERWOOD, Piano.

LEOPOLD GODOWSKY, Piano.

ARTURO MARESCALCHI, Vocal.

CLARENCE EDDY, Organ.

S. E. JACOBSON, Violin.

FREDERIC GRANT GLEASON, Harmony, &c.

ESTABLISHED 1867.

Chicago Musical College,

Central Music Hall, Chicago, Ill.

Dr. F. ZIEGFELD, President.

Dr. F. ZIEGFELD,

LOUIS FALK,

HANS VON SCHILLER,

WILLIAM CASTLE,

BERNHARD LISTEMANN,

Musical Directors.

Catalogue giving full information mailed free
upon application.

ARTHUR WHITING,

Teacher of the Pianoforte and Concert

Pianist.

Steinway Hall, New York.

LAURA CRAWFORD,

Accompaniste.

Engagements accepted for choral societies and
private accompanying for artists. Mrs. Crawford
has been the accompanist of the Baton Club
under Mr. William C. Carl's direction, for several
seasons, to whom she refers.

Address, No. 40 West 96d Street, New York.

J. RAYNER,

IMPORTER OF

MAHOGANY.

MANUFACTURER AND DEALER IN

ALL KINDS OF CUT AND SAWED VENEERS.

Foot Houston St., East River, Fulton and Morgan Streets,
NEW YORK, CHICAGO.

THE

CUNNINGHAM

PIANO,

Philadelphia, Pa.

A FIRST-CLASS

INSTRUMENT

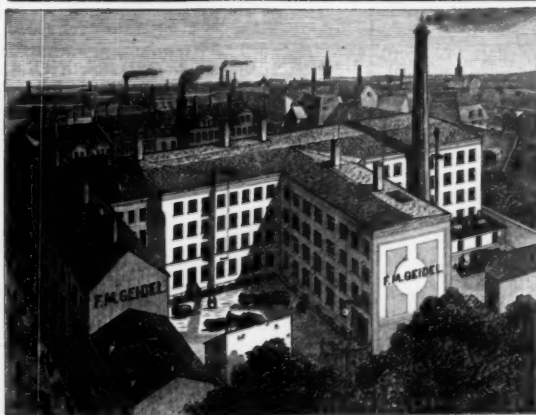
IN EVERY

.. RESPECT. ..

WRITE FOR

CATALOGUE AND

TERRITORY.



MUSIC
ENGRAVING and
PRINTING.

The Most Perfect
Production.

F. M. GEIDEL,

Leipzig, Germany.

Music Engraving, Printing
and Lithographic Work.
Autographic and
Book Printing.

Two Premiums at the
Chicago World's Fair, 1893.

Estimates and Samples
furnished free of charge.



Have you seen our

NEW CATALOGUE?

If not, send for it.

Farrand & Votey Organ Co.,

Detroit, Mich.

Branch Offices: (1945 Park Avenue, New York.
269 Dearborn Street, Chicago.
36 Sixth Street, Pittsburgh, Pa.)

CONSERVATORY KLINDWORTH-SCHARWENKA,

BERLIN, W. (Germany), Potsdamerstr. 27 B.

DIRECTORS: Ph. Scharwenka, Dr. Hugo Goldschmidt.

ARTISTIC ADVISER: Prof. Karl Klindworth.

PRINCIPAL TEACHERS: Frau Amalie Joachim Dr. H. Goldschmidt (Vocal
Art); Klindworth, Scharwenka, Dr. Jedliczka, Leipholz, Berger, Mayer-Mahr, Miss Jeppe (piano)
FRAU M. SCHARWENKA-STRESOW, PROF. FLORIAN ZAJIC, Grünberg (violin); Scharwenka
theory); A. Heintz, Clemens (organ); Choir: Burmeister.

Applications can be made daily from 11 to 1 and 4 to 6. Prospectus gratis on demand from the
directors.

Lessons given to beginners and up to the finish for concert appearance.

Tuition fees from 120 marks (\$30.00) up to 600 marks (\$150.00) annually.

Royal Conservatory of Music (also Operatic and Dramatic High School).

DRESDEN, GERMANY.

Thirty-eighth year. 47 different branches taught. Last year, 780 pupils. 88 teachers, among
whom for Theoretical branches are Felix Dräseke, Prof. Rischbieter, Prof. Dr. Ad. Stern, &c.; for
Piano, Prof. Döring, Prof. Krantz; Chamber Music Virtuosa, Mrs. Rappoldi-Kahrer, Prof. Schmale
Sherwood, Tyson-Wolf, Mus. Doc., &c.; for Organ, Cantor and Organist Fährman, Music Director
Höpner, Organist Janssen; for String and Wind Instruments, the most prominent members of the
Royal Court Orchestra, at the head of whom are Concertmaster Prof. Rappoldi and Concertmaster Fr.
Grutzmacher; for Vocal Culture, Iffert, Fräul. von Kotzebue, Mann, Chamber Singer Miss Agl, Organi
Ronnuberger, &c.; for the Stage, Court Opera Singer Eichberger, Court Actor Senff-Georgi, &c.
Education from the beginning to the finish. Full courses or single branches. Principal admission
times, beginning of April and beginning of September. Admission granted also at other times. Pro-
spectus and full list of teachers at the offices of THE MUSICAL COURIER and through
Prof. EUGEN KRANTZ, Director.

THE STERN CONSERVATORY OF MUSIC

Founded 1850.

20 WILHELMSTRASSE, BERLIN, S. W.

Professor GUSTAV HOLLAENDER, Director.

CONSERVATORY: Development in all branches of Music. OPERATIC SCHOOL: Complete
Training for the Stage. ORCHESTRA SCHOOL (comprising all solo and all orchestral instruments).
SEMINARY: Special Training for Teachers. CHORUS SCHOOL. ELEMENTARY PIANO and
VIOLIN SCHOOL.

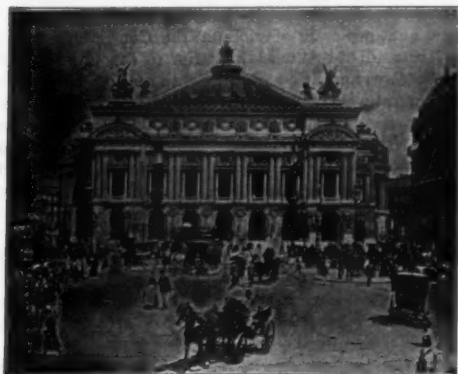
Principals—Frau Prof. SELMA NICKLASS-KEMPNER, ADOLF SCHULZE (Vocal), Prof. FRIEDRICH
GERNSHEIM, Representing Director; LUDWIG BUSSLER (Composition, Theory, Musical History),
FELIX DREYCHÖCK, ALBERT EIBEN-SCHUTZ, Prof. HEINRICH EHRLICH, Prof. FRIEDR. GERNSHEIM,
A. PAPENDICK, C. SCHULZ-SCHWERTIN, ALFRED SORMANN, E. E. TAUBERT, L. C. WOLF (Piano); FR.
POERNITZ (Harp, Harmonium); OTTO DIENEL, Royal Musical Director (Organ); Prof. GUSTAV HOL-
LAENDER, WILLY NICKING (Violin); ANTON HEKKING, (Cello), etc., etc.

Charges: From 125 Marks (\$30) up to 500 Marks (\$125) Annually.

Prospectuses may be obtained through the Conservatory.

Pupils received at any time. Consultation hours from 11 A.M. to 1 P.M.

On Sept. 1, 1896, the 'cello virtuoso ANTON HEKKING entered the staff of teachers
of the Conservatory.



THE MUSICAL COURIER,
8 RUE CLÉMENT-MAROT, CHAMPS-ÉLYSÉES,
PARIS, October 14, 1906.

ONE WAY OF GETTING AROUND FRENCH.

An phat er ye goin' to do with this dickshunnery, I dunno?
Faith, then, to burn th' ould divil. The wurds be's all wrong. To
hear 'em their own muthers wouldn't know 'em!

"YOU see it's all nonsense we singers making
such a fuss about learning French. It's after
America we are, and they don't know there whether it is
good or bad. Anything will do for them over there.
You bet I don't bother my head with it!"

There is art doctrine for you! There is the law of per-
fection laid down! There is honesty of purpose! There
is a European education! There is a Yankee resolution
of art difficulties! There is study philosophy!

Can you imagine such ideas emanating from an Ameri-
can musical student in Paris, one of the culte elect over
here supposedly to take on "the French school" at its
source? Can you believe it? But that is not half the
wonder.

The pupil's American teacher—a professor and an
American—sitting by, instead of springing at his throat
and shaking the words back down through it, smiled and
added:

"Yes, that's it; you know anything'll do 'em over there!"

What do you think of such a spirit teaching in an
American studio? And what do you think of such a spirit
coming out of that studio over here to Paris to promulgate
this worst of all possible heresies, right in the camp of art?

Of one thing you may be absolutely sure. If such a
spirit exists in regard to that one point, it exists in regard
to all. The creature who could feel that way is a traitor
by blood; for what of art without perfection, and what of
perfection without a conscience!

Personally, after hearing that speech I could never hear
that man sing without the conviction that his concert coat
was buttoned up close to conceal the absence of "unneces-
sary" underwear, that his trousers were long for the
same reason, that his cuffs were basted into his coat sleeves,
and that his collar was paper.

For what is the use of going to all the trouble and
expense of "unnecessary" details, particularly in sum-
mer and when nobody knows the difference, anyway!

Why bother with French at all, then? Why not sing
bow, wow, wow; ba, ba, ba; tay, tay, tay? Why not
keep wholly to the beautiful open ah, bah, lah, fah?
Tones would at least get the benefit and singing be that
much more agreeable. Nobody knows what you are sing-
ing half the time, anyway. What a surcease from trouble
for you—"bah, bah, bah." Try them; they are at least
as they ought to be—without exertion. You would not be
deceiving anybody and would not be in danger of getting
caught, by making them your répertoire.

One can imagine a pupil finding himself deficient in the
ordinary portion of gray matter in the brain, or in the
amount of ordinary "get up" which belongs to the aver-
age man. You can imagine him regretfully turning his
back on a new language as one would give up a proposed
journey for lack of funds. But because one is so deficient
to turn round, muster up a vile sort of pasty imitation of
the real article, and then impudently declare that he is
going to compel nice, good people to accept that lie—that
seems unpardonable!

America must wake up and realize that she is not going
to be imposed upon by these inferior people who with
little worth and much impudence take home their "Euro-
pean educations" bought with somebody's good money,
and laugh while they give art Choctaw to eat.

There should be some way for keeping such people out
of the domain of art altogether, and to send them milking
cows and turning up good honest ground for real seed,
where they could not hurt anything.

They teach bad habits to other wavering students, for
they retard the progress of real art, as does all departure
from the straight line which is perfection, which is—Truth!

Calvé is not asleep. Oneguine in score is the topmost
book on her centre table. To be sure, Daudet's *La Guerre*

des Femmes is very close by, but that's nothing. Tschai-
kowsky is master of the field. Not that she is infatuated
with the Russian work. Far from it. The music is very
beautiful, she says, especially some passages, "Mais,
l'histoire est si bête! Rien, rien!" There is not suffi-
cient of the dramatic, the picturesque, the—the effective
in fact to tempt the fancy of *La belle Navarraise*. Which
shows that Calvé does not glorify her vocal cords to the
exclusion of all other requirements of operatic work.

On the contrary, the inclusiveness of her view of an
opera is both remarkable and unusual. More than any-
one else she wonders and ponders, imagines pictures,
dreams, feels—not her part alone—but the whole thing as
a living reality, of which she is one of the members. She
speaks less of her voice than any other singer I have ever
met in my life. In a day's conversation she will never
refer to it. Nor to the acting so much as the story and
the characters. She dreams and dwells upon, turns and
twists and makes annotations on the characters, all the
characters—whether they would do this or that in real
life; she is so sorry for this one, so proud of that; sees
the humor in another, and musingly weaves among them
reflections as to her own life, her sorrows and joys, obser-
vations of others, experiences she has known or seen.
The life and essence of the drama are what occupy her.
The mediums of expression rarely occur, and she treats
them all as one, not one more than the other. Personality,
voice, style, acting, music, feeling—one is just as impor-
tant as another, no more and no less. She holds very
strongly by personality befitting the part, and says that
no one can achieve charm or any other personal individ-
uality by study.

Tradition and how far it is binding, where the original
is to be sought and how far one must remain obedient to
so-called "creators" of rôles, touches her sharply. She
has been deeply interested in recent discussions on this
subject in *THE MUSICAL COURIER*. For like all live and
progressive artists she reads her *MUSICAL COURIER*, and
those interested would, I am sure, be both glad and proud
to hear her estimate of the work being done by the paper,
and her soundly intelligent reasons for that opinion wholly
separated from personal feeling. "Tradition" in France,
she says, refers solely to the creation of the rôle by
the original actor. She believes in absolute obedience to
the composer, so far as indicated, and in the most faithful
search for his thought and feeling. One must also pene-
trate the sense of the plot; but she does not believe that
any actor owes slavish obedience in all the minutiae of
expression to any other player.

Calvé does not realize it, but of course it is because she
is so distinctly creative herself that she feels so strongly
this way. An unimaginative woman must imitate. Calvé
is one of the most imaginative women of our day. Man-
agers and people impose too much the minor laws of
tradition. The average actress observes them too little.

Calvé does not depend on her fancy. She is a great
reader. She does not alone read around a plot, she reads
all the time and everything, partly to satisfy a curiosity
on a variety of subjects, and partly to increase the size of
vision that she may be able more justly to imagine. She
is at home on a vast number of interesting subjects, and
always imbues them with the peculiar vital, objective,
searching philosophy remarked in her treatment of opera
work.

While here it is but just to remark that those answers
to certain questions publicly posed to artists this summer,
and which in Calvé's case were found "trivial" by some,
were in no way representative of her mentality, which is
both well stored and vital. The fact is that the French
do not approve of any form of "pose" outside of the
special work on which one is engaged, especially an artist.
Knowing them thoroughly in this regard, and being
already remarkable for a robust originality, she purposely
chose the strain of extreme simplicity as the one best cal-
culated to avoid comment from her country people.

Calvé has many reasonable ideas in regard to the sub-
ject of high prices for artists, now being discussed.
These, of course, she is not in a position to express pub-
licly, which is to be regretted, as she is a just woman, fair
in her estimates (always siding with the weak), and her
opinions are not governed by personal feeling.

The greatest dramatic fault of to-day, she says, is in
teaching girls to sing while leaving the imagination
dormant. Thought and imagination are far more pre-
cious than voice. Were she a professor she would talk,
read, make them read, stir the fancy, appeal to the imagi-
nation, hold the plot before the pupils in all conceivable
ways, and then make them accustomed to expressing,
in their own way, just what they got from that picture,
after which her part would be to show the logic or illogic
of what they did and correct all unconsciously awkward
movements. Once one is given a certain code of action to
imitate, imagination is deadened. The last thing is to
sing the rôle. It cannot be sung until it is seen. It can-
not be seen until it is thoroughly known.

She finds the idea of the "Operatic Acting Club," as
frequently suggested here, an excellent one; also the idea
of supplemental or city operas in America where talented

girls could strengthen their wings. No one deplores more
than she the condition of things that closes possibilities
to débutantes. As conditions are, she says a girl must
count certainly on ten or fifteen years of probation of
theatrical experience up and down, and much of it painful
experience. It is impossible to make a big successful
début at once, as girls are too fond of counting upon.
They must begin small and grow.

Faust and *l'Africaine* are two operas of her coming
American tour which specially interest her. Americans
may look for innovations in both, especially in the cos-
tuming of *l'Africaine*. "Who, I would like to know," she
asks, "can offer tradition on *l'Africaine* 'costume'? Who
has been there, who has seen the inhabitants, and how
authentic is the traditional dressing of that time?" She
will dress the part as it appears to her mind's eye, aided by
conversation with travelers, reading, examinations of
musées, paintings, &c.

"No, no, no; I do not play as I want to," she says,
emphatically, "I play as I feel. It is a wholly differ-
ent basis, an entirely different sensation. I do not want
to when I feel. It is all there before me indisputably.
The more richly I am equipped mentally for the part the
stronger this sensation or feeling is, but in playing, men-
tality is not the motor power—it is feeling, certainty, in-
spiration if you will, for I pass wholly out of myself."

"Sapho, ah! voilà quelque chose! In Sapho Massenet
has surpassed himself! Nothing anywhere near it since
Nanon! I am most enthusiastic over it. It is full of
exquisite melody, of tender, beautiful sentiment; it is
dramatic, real, philosophic; it is superb!"

Again, in her discussion of this opera, full of interest to
her personally (as it has been written for her expressly,
and as she is to create it here next spring), is shown
Calvé's impersonal touch with her subject, which is the
secret of her success.

You will never hear her say "I," "I" or "Me."
"It is fine for my voice," "It has such and such notes,"
"It will be splendid for me to act," "I will make a hit in
it." Never. It is all Sapho. How is Sapho, and who and
what she feels, her relations to others, the poignancy of
this scene, the tenderness of that, and the pathetic little
"I wonder if" and "I suppose that" always follow trac-
ing into some life experience, the logic of life and drama.
The whole dramatic finale, indeed, floats over her won-
derful face as she says:

"And how do you think it ends? None of your stage
endings, deaths and murders and suicides. She goes
away! She just goes off! Talk about murder and suicide
and death—what is so poignant, what so heart-breaking
as going silently off and leaving the situation. The in-
evitable has said it, Fate has sealed it. There is nothing
for it but to go off. There is no end so tragic, so human!"

And then, instead of running off on "I will wear this,"
and "I will wear that," "I will do thus and so," and
jumping up and screaming irrelevant snatches, she goes
off into a curious little reverie on the Tragedy of the
Sexes, the greatest tragedy of all; old as the world and
new to every two. The inevitability of pain to the love
nature, and the absence of knowledge of it in the others,
and all the grief, waste of life, heroism, selfishness, devo-
tion and cruelty that it entails. "All women who know
how to love waste a third of their lives in joy or grief,
mostly in grief—generally for men not worth their
shadows."

"Marriage? Who said so? Who got out such a canard?
Never now; it is settled irrevocably. I have put all that
sort of thing under my feet. I have become philosophic.
I have taken myself in hand (that sounds easy, does it
not?). I have reached a plane where those things do not
come. Why, it is absurd in life, full of such superb pos-
sibilities, such immense usefulness, such divine results,
and such suffering in other ways; indeed, it is worse
than absurd, it is criminal to sink everything for the sake
of a draw on the heart! There are things in life beside
love, lovers and marriage. A woman must take herself
in hand, must rise above inevitables, must do what is
given her to do—must—just the same—"

Calvé will sing four or five times here at the Opéra
Comique before sailing for America December 1. *Navar-
raise* and *Carmen* will probably be the operas in which
she will appear. Her voice is superb, crystalline, vibrant
and sympathetic. Strains of *Sapho* are occupying her
head to the displacement of all others for the moment.

She has just returned from the "Old Château" at
Aveyron, where all her treasures and souvenirs, many of
them from America, are stored, as her Paris home is but
a temporary resting place. Her father has been ailing
some time, but she left him in better health. Her mother,
to whom she is devoutly attached, strongly resembles
Mme. Marchesi. She has brought up with her two little
orphan relatives, whom she has taken in charge, and will
place in care here while in America.

The charming diva has lost ever so much flesh, which is
very becoming to her, making her look ten years younger.
Face and figure are very much thinner. She has not been
dieting, either. She says it is no fun to watch what one
is to eat all the time, and deny one's self just what one

wants when one is hungry. She tells of a doctor who says that the weakness of will before dieting is something incredible. Brave generals, men of courage, action and force, there are who simply cannot sacrifice some article of diet even when health or life is at stake.

Calvé fusses least of anybody about costumes. She always has some messages to and from Doucet, of course, but it does not seem a burden and a concern, as to everybody else. In fact, Calvé seems to have so much time for other things and other people that she never gives the impression of being "hustling" all for herself, as so many do. She always seems to have plenty of time, is easy and good natured, with a smile, a tear, and a word of aid always at hand.

She is so anxious to play *Salammbô*. She has done everything she can to that end, but they are afraid to risk it in America. It is a great pity, as it would be a splendid combination, and the opera is very fine. It tries her so that they keep her playing the same few old pieces over and over. She made a first appearance at seventeen at Nice, and played *Marguerite* in '82 at Brussels, her regular début.

Nevada says one thing that is perfectly true, and that by the way is very sweet of her: that in view of Calvé's brilliant and varied genius people do not make enough of her beauty. The woman is really wonderfully beautiful, but it seems to be taken for granted, like her name. She is more Spanish looking than ever, and is full of an easy, steady grace that is more effective even than her more bohemian manner of a year ago. She is a woman who learns every day and rises all the time. She has not reached her height yet.

Massenet, always poetic, speaking of the creation of *Sapho*, said:

"I have worked an entire year incessantly on *Sapho*. I shall continue to work on it for another year. But think! After! What a void in my existence when I shall no longer live with this thought!"

THE CONSERVATOIRE.

Four organists in the Conservatoire!

THE MUSICAL COURIER is proud enough to have inaugurated its existence in Paris through the spirit of this the best, the noblest, most sincere, most pure, most elevated, and most modest type of musician in—anywhere—the organist!

It is to the inspiration of the large, dignified, self-effacing art ardent-warmth of the organist nature that the paper owes its successful planting in this foreign soil, under conditions little favorable to its growth. Had it struck first against the small, petty, pebbly egotism of the lesser art soul it would have died of frost at planting.

Reconnaissance éternelle du MUSICAL COURIER! Félicitations pour—le Conservatoire! Vive l'Organiste!

As for this young Widor, he is marching straight for the Institute, undoubtedly, without even lifting his eyes to the sacred portals. What credit is due this Frenchman of youth, charm and attraction, to have valiantly kept his eyes set against temptations of world, flesh and money devils, and with one hand on the heart of the sublime Bach, with the other transmit the pulse beat measure as metronome inflexible for the guidance of the young school of France!

Without the customary prestige of either Conservatoire Prix or Prix de Rome, Widor owes his success to endowment from on high, seconded by a spirit tuned for its guidance. Pupil of Fétis, the celebrated Brussels director, and of Lemmens, who may well be said to be a descendant of Sebastian Bach, he has been an incessant seeker after artistic light from all sources.

It is not generally known that the Hungarian Rhapsody figures in his veins, well covered, however, by that of France, through centuries of residence. Literary to a degree, Widor is bachelor of letters as well as musician. His work as professor of organ at the Paris Conservatoire has ably seconded the sentiment created for that instru-

ment by his superb execution of the best organ in the world at St. Sulpice. For a sum of money ridiculously small to the ear of an American he has been devoting himself with the soul of a father and the vigor of a great general to the implanting of the true, the simple, and the real in the souls—not only of his countrymen, but of the foreigner as well, including even the German in the ranks.

(An immense gratitude compels the personality that it was in listening with rapt astonishment to the inspiring revelations of this master as given to this privileged class that some of the first stray seeds of the real art gospel fell upon my own heart on coming to France, later to be watered and nourished by other noble apostles.)

England, Spain, Italy, Germany, seek eagerly the works and teachings of M. Widor, and now Russia begs the privilege. His second symphony is to be directed by himself at the Conservatoire at Moscow this month, and is to be followed by a recital of his new works. His third symphony is meantime to be directed in Berlin by Mr. Nikisch. His opera *Pêcheurs de Saint Jean* is looked for at the Opéra Comique this year. His ballet *Korrigan* is one of the fixtures at the Opéra, and is chosen on all occasions of fête and gala.

His nine organ symphonies are renowned as chefs d'œuvre. Some seventy pieces of instrumental music, including sonatas, chamber music, trios, quartets, &c., motets for organ and orchestra; concertos for piano and orchestra, and some 100 melodies, figure on his music list. Jeanne d'Arc, Conte d'Avril and Maître Ambros are three minor dramatic pieces, and three new symphonies have already been played at home and abroad.

If the Conservatoire must lose Massenet, how happy the thought that he leaves not through age or discontent, but by reason of the remarkable fecundity of his genius!

The musician who replaces him is the same of whom mention has already been made as successor of M. Th. Dubois, as grand organist of La Madeleine, where he has been for many years maître organist. Always a music writer, there are many who consider him of the very best. He is largely melodic and expressive, and while sympathetic, seeks to imitate none. Savant and serious, he is most highly esteemed by all classes of artists and seems to shun rather than seek mundane associations. His studies were made in the celebrated Niedermeyer Organ School, and his teachers have been his best and most admiring friends, among them Saint-Saëns, one of the most loyal.

Essentially an organist, his compositions are chiefly of the character suggested by that instrument. Chamber music, symphonic work, chorals, and much instrumental music, have been written by him, also any quantity of melodies. *Shylock* and *Caligula* are his dramatic ventures. Both being written for the Odéon, the music is chiefly choral and symphonic. *The Birth of Venus* and a *Requiem* are well known choral works. M. Gabriel Fauré is associated with all the earnest musical movements of the city, and his counsel and suggestion are deeply valued. He lives in a charming apartment on the aristocratic Boulevard Malesherbes.

M. Lenepveu, of whom you have frequently read, forms the third professor of composition now in the Conservatoire.

M. Paul Vidal, who has honors artistic, social and honorable fairly showered upon him faster than he can offer recognition for them, takes charge of the class of accompaniment à forte, in the Institution in which he is specially endowed. Already a teacher of solfège, a member of juries, his musical talents are strong and varied and he has the faculty not only of keeping his young head straight under his successes but of seeming to forget himself in his interest for younger friends, in his enthusiasm for music, in filling social requirements, and in observing unflinchingly the most detailed and refined courtesy toward all classes and conditions of society. The names *Guerinica*, *la Maledetta*, *Gautier d'Aquitaine*, *Le Baiser*, *Noël*, *Colombine Pardonnée* and *Pierrot l'Assassin* are associated with his work.

He has a fabulous musical memory, accounts of which would sound like fairy tales. Pupil of Massenet, he took all the Conservatoire prizes, and added to them the Prix

de Rome. His orchestral writing is easy and varied, and he improvises excellently.

An eminent professor of violin at the Conservatoire, M. Jules Garcin, died this week in Paris, to the great regret of his confrères and at a serious loss to music. The music of the funeral was of more than usual importance. An adagio by Beethoven, *Libera*, by M. Th. Dubois; *Pie Jésus*, by Niedermeyer, and a *Prière*, by the regretted musician, were of the numbers directed by M. Samuel Rousseau, the organist-composer. The latter composition was played upon the violin by M. Touche, of the Opéra. M. Dubois made the discourse at the cemetery. It was a touching tribute to a faithful musician and honest man.

A violin soloist from M. Colonne's concerts, M. Rémy, has been chosen to succeed M. Garcin. Belgian and pupil of Leonard, of a pure and classic type of artist, the selection is highly approved.

There is another young violinist of the Colonne concerts who by talent, industry and seriousness, is assuredly making his way toward a position of trust one of these days, and that is M. Jean-Jacques Mathias.

By the way, in speaking recently of M. Batticelli, of the *Lamoureux* concerts, he was named a 'cellist. The young man is a violinist, not a 'cellist, and a most excellent one at that. He is back in Paris, hard at work, and rehearsing with the company for the six concerts to be given in London in November.

Mlle. Marcella Pregi sang at the first Colonne concert in London, in Queen's Hall, this month; Mrs. Katharine Fiske and M. Vergnet at the third. Mr. Mark Hambourg and M. Frederick Dawson played piano solos at the other two. The programs were varied and valuable. The interest was undiminished.

M. Hardy Thé is still busy at Dinard, arranging operettas, &c., for society. This musician would be valuable in this line in New York. No doubt M. Léon Jancey has made some valuable suggestions there in this line. Mlle. Ganconnetti has taken her nightingale voice to Cairo. Mr. Salmon has returned to Paris. Mr. and Mrs. Abel Ram are speaking of Dresden for the winter, but dread the climate.

Mr. L. Breitner, the concert pianist, has courageously taken hold of the Société Philharmonique for the coming season. Ten concerts will be given, from November 5 to March 18. Subscriptions are placed within reach of all music lovers, from 40 frs. for one seat to 100 frs. for four places. Modest enough, surely. I again earnestly bespeak the interest of the American colony for this venture of international interest, both from a musical standpoint and also to second the disinterested effort of an excellent artist, who so bravely bore the "burden and heat" of the responsibility last year, in the midst of all his other work and many cares. Any rich American who feels disposed to lend a helping hand will be deeply appreciated.

Miss Clara Hunt has been engaged by M. Lamoureux for his season's concerts in Paris. Here is an opportunity of a lifetime for a girl to do all she can for herself. M. Sizes, the very talented lauréat of the Conservatoire, this year, of whose singing of *Alceste* at the competition due notice was made, makes his début in opera in *Rigoletto*. He goes to Toulouse this week to create the principal rôle in *Gurnica*, of MM. Vidal and Gailhard. Both belong originally to that city. M. Sizes will also sing *l'Ascanio*, by Saint-Saëns.

"Feeling" has been stirred up at the Odéon by the ordering of certain scenery decorations to be painted in London. It appears that, like everything else artistic here, scene painting is taken very seriously. To begin with, no man is considered ripe for the task till after some twenty-five or thirty years of probation! One of the principal leaders here entered upon the study at thirteen, and began serious work at forty! A man must be a faultless designer, as good, honest people who fill theatre seats can tell when a figure is hideously out of proportion, a gift which *recherché* patrons of art galleries seem to be largely lacking in. He must be a correct and brilliant colorist, and he must have the added sense of theatrical distance which the petted eccentricity, whose work is viewed through fashionable lorgnettes, does not require.

He gets paid by the square yard—5 frs. for landscape,



**FANNY
LOSEY,**
VIOLINIST.
Broad Style,
Fine Technic.
Address
CHICAGO AMUSEMENT
BUREAU,
Auditorium Building,
CHICAGO, ILL.



**EARL. R.
DRAKE**
The Brilliant
American
Violinist.
ADDRESS: SOLE MANAGEMENT
CHICAGO
AMUSEMENT BUREAU,
Auditorium Building,
Chicago.



Marie Parcello
CONTRALTO,
CONCERT and ORATORIO
"Mlle. Parcello sang magnificently."—
GALLICIAN MESSENGER (Paris).
"A voice of pure, rich, vibrant contralto
quality—of unusually wide range; an ac-
complished, intelligent and sympathetic
young artist."—THE MUSICAL COURIER.
"A voice of unusual power and sweet-
ness. Her style is distinctly dramatic."—
MAIL AND EXPRESS.
"Mlle. Parcello possesses a rare con-
tralto."—BOSTON TIMES.
"A contralto of wide range and deligh-
tful timbre."—AMERICAN REGISTER (Paris).
"Mlle. Parcello sang with such fervor
and breadth of style that she created a
profound impression."—LONDON TIMES.
Address: Studio 1302
CARNEGIE HALL, NEW YORK.

Photo. by Cameron, London.

about 7 for architecture, 10 for boudoirs and interiors, and 12 for fancy sketches. One act's scenery sometimes costs 10,000 frs. It required a "master" and six pupils two months to paint the garden scene of *Midsummer Night's Dream*, that of Marguerite cost in the neighborhood of 5,000 frs. An attempt was made here to reduce scenic prices in the Opéra, but resulted in reducing the poorly painted results to kindling wood. The tableaux of *Don Juan* were made by Lavastre. Carpezat, a confrère, is hors ligne. It is said of the former that, possessed by the love for his work, he refused double the sum to make illustrations for a rich paper. Cicéri was the head of a school of this genre. M. Rubé, in his eighties, the present "chief," is the last surviving pupil of the culte. Jambon is well known here, also Bailly Chaperon and Lemeunier.

In view of the excellence and the sincerity of these men, it does look a bit strange to cross "the Sleeve," above all things, for help, and the confrères are justified in feeling hurt.

Speaking of "decorations," paper flowers on trees were used on the occasion of the entrée of Napoleon into Koenigsberg. The Czar spends for his trips, such as our visit, out of his own pocket money. He need not worry over hotel bills, however; his personal revenue is greater than that of all France! There's music for you. The people are so proud because he does not spend "Russia's money." Whose on earth is it, then? The four trained men who have charge of governmental etiquette in France during royal visits, &c., have the modest salaries of 10,000, 6,000 and 2,600 frs. a year.

The King of Greece has been dining with the President of the République at Rambouillet. During the repast Gounod, Auber, Sellenick and Hammerlé were played. So you see "All great people have music at dinner." The decoration of the Opéra—the old Opéra, rue Peletier—cost over 20,000 frs. on the occasion of Czar Alexander II.'s visit to Paris in 1867.

Opinion is divided as to the program for the theatrical representations at Orange. It is nice to know that music plays a part in the decision, as le Cid is suggested, largely on account of the lovely accompaniment by Massenet, and Antigone for the effective Greek music written for it by Saint-Saëns. It appears there is in it a hymn of love and of imprecation, the effect of which is thrilling.

FANNIE EDGAR THOMAS.

Wagner's Op. 2.—The *Ménestrel*, in commenting on the discovery of Wagner's early work, op. 2, says that it is not one of the three compositions missing from the Bayreuth archives, but the sketch of the overture in G major, that was played in 1832 at Leipsic, in 1873 at Bayreuth, and in 1877 at Berlin.

Carl Goldmark.—The Emperor of Austria has conferred on Carl Goldmark the cross of the Order of Leopold. This decoration enables its possessor to claim the title of hereditary nobility—that is, we presume, of putting a Von before his surname. His opera *The Cricket on the Hearth* was given October 4 at the opera house, Budapesth, in the Italian language, and had an enthusiastic success in spite of bad staging and a rendering that called out from the composer a protest as contrary to his ideas.

The Punishment Fitted the Crime.—The instructor of the band of the late Sultan of Zanzibar, in describing how Ta-ra-ra-boom-de-ay caught on in the island, writes: "A Portuguese of the name of Souza was over in Mozambique and brought back a few copies of Ta-ra-ra-boom-de-ay, and banged it out day and night on that awful spinet to his countrymen and Greek friends, who accompanied with their voices. The tune spread like wildfire. The boats from Aden brought it too, till it paralyzed the band, and all Zanzibar became a veritable pandemonium. I could do nothing with the band boys, and in a fit of desperation a week ago lodged a complaint of misconduct to the Vizier, expecting they would only be whipped. But 'His Exaltedness' ordered three of the boys to have their eyes put out, two more were bastinadoed and cannot walk, the solo cornet had his tongue slit, and one of the side drummer's wrists was broken."



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, October 13, 1898.

THE musical week opened with an event which was personally more interesting to me than it proved artistically. I mean the reappearance on a Berlin concert platform of Arthur Friedheim, who had not been heard here for upward of ten years, and whom I had not heard for more than half of that period, for even during the last seasons of my sojourn in New York Friedheim did not play there in public. The last time I did hear him there, however, he played rather slovenly, carelessly, and like one who had lost all interest in life. In this respect I must say I found Friedheim altered greatly to his benefit. He seemed like a fresher, newer man, and like an artist who had something still left to battle for. In appearance he had hardly changed in these four years; in fact, if anything, he looked like a younger man, and the resemblance to Seidl again struck me very forcibly.

The Berlin critics seemed on the whole a bit disappointed, for when Friedheim had appeared here the last time his star was in its zenith, and the young man was then acknowledgedly Liszt's favorite pupil. Lots of testimony is still extant to the effect that the master thought him the most talented of all of his many pupils—and perhaps he was. Be that as it may, he certainly did not fulfill his promises, and d'Albort and other lesser lights have succeeded in eclipsing Friedheim. But again I must say that he played here at the Singakademie in every way far better than he did the last time I heard him in New York, and for such advance he made in the meanwhile I want to give the man credit. His style was quite imposing in Beethoven's last sonata, the arietta of which he played with much more tenderness than I thought him capable of possessing. His technic is massive but by no means faultless. The program was well selected and interesting, containing besides the sonata four preludes in C minor, C major, G major and E flat; two studies in A flat and F minor and the barcarolle, by Chopin; Schumann's greatest novellette, the No. 8; Liszt's Benediction of the Lord in the Solitude and the Tannhäuser overture, the last named work played in Friedheim's own piano adaptation "from the score." I don't believe in such arrangements of orchestral works for performance in places where they can be and are heard "by the band." Excusable they are only in a country home and in a good four-hand adaptation where they have to do service in place of the orchestra which cannot be had.

As a demonstration of virtuosity the Tannhäuser overture took, and Friedheim was invited to an encore, for which he chose the Sixth Hungarian Rhapsody, but grew wrist tired before he got to the end of the octaves, and his performance therefore fell flat.

The second Friedheim recital was given unfortunately last evening, the night of the first Nikisch Philharmonic concert, which of course I attended in preference. A résumé upon Friedheim's playing and other interesting musical affairs from the fluent pen of my youngest assistant here in Berlin, Mr. Leonard Liebling, will be found at the close of this budget.

On Wednesday night the Intendancy of the Royal Opera House played me a nice trick. They had kindly invited the press for the first performance of Mozart's newly studied and newly mounted *Nozze di Figaro*, but at the last mo-

ment, on account of the sudden indisposition of Miss Dietrich, had changed the house bill to *Fidelio*.

Rushing in, as usual, at the very last moment, and without having had time to procure a program, I was more than a bit surprised when Weingartner let loose the third Leonore overture, which I could not bring into connexion with *Figaro*. Well, a glance at the program of my very pretty neighbor told the tale, and as I was in for it, so to say, I stayed and enjoyed a really very good performance of *Fidelio*. The cast was excellent, and although Miss Heidler has hardly enough of dramatic verve for the *Abscheu-licher* aria, or for the prison scene, I liked her voice and singing very much. Vastly her superior, however, was Sylva as *Florestan*, who counts this part among his very best. Moedlinger was a gruesome enough *Pizarro*, Stammer a jovial *Rocco*, Mrs. Herzog charming as ever as *Marcelline*, Philipp satisfactory as *Jaguino*, and Bulax artistic and commanding as ever in the short rôle of *Don Fernando*.

The prisoners' chorus and the orchestra were, as usual, superb under Weingartner's direction.

On the same evening Joseph Slivinski gave the first of half a dozen piano recitals in Bechstein Hall. I am told he made a very great success, and I am rather curious to hear this pianist, whom I had only once before occasion to listen to, when he played the Tchaikowsky B flat minor concerto at the Philharmonie some three years ago. He must have made considerable progress since then, for on all sides I hear comparisons with Paderewski, by whom, however, he was overshadowed during the stay of both artists in the United States.

As I was prevented from hearing the first recital, I herewith give you a criticism on the performances, written by one of the most talented of the young American pianists of the fair sex now residing in Berlin:

The Beethoven sonata, op. 110, was something of a disappointment, being given in a refined manner, but too lyrically, and not broadly enough—in fact, it might have been anything but Beethoven; but the pianist thoroughly redeemed himself, and firmly established himself in the good graces of the audience by his masterful rendering of the Schumann fantasia, which evoked tumultuous applause and many recalls. The familiar Chopin numbers, nocturne, op. 37, No. 2; mazourka, op. 56, No. 1; walse, op. 42, and B flat minor sonata, left much to be desired; they were hurried over, and lacked tone coloring, and at times were very much blurred by too much pedal. I except the first movement of the sonata, which was really a fine performance, beautifully phrased and interpreted with great intelligence. Of course, the pièce de résistance of the evening was the Schubert-Liszt *Auf dem Wasser zu Singen*. Slivinski makes a specialty of the Schubert-Liszt transcriptions, and although melody playing does not appear to be one of his strong points in other compositions, yet in Schubert the melodious singing tone that he produces can only be compared to a beautiful voice.

The Mendelssohn-Liszt *Midsummer Night's Dream* would have been almost electrifying, so spirited and brilliant was it, had it not been that the performer at times forgot to raise his foot from the pedal through several successive changes of harmony, and many fine effects were thereby lost. His technic is brilliant, but not great, and not always sure. Still Slivinski is a very satisfactory player, and the audience was thoroughly pleased and genuinely enthusiastic. He scored a pronounced success, and cries of "Bravo" were heard on every side. His six recitals with their varied and difficult programs will be of great value to students, and will certainly give pleasure to concertgoers.

On Thursday night, the 8th inst., I attended in Bechstein Hall the concert of the Dresden violin virtuoso and concertmaster, Henry Petri, one of the best known musicians of Germany. As I saw our violin specialist, Mr. Arthur Abell, at this concert I shall not presume to venture too far out into his domain and shall simply say that I liked Petri's playing very well, leaving it to Abell to give you his connoisseur's view of the technical side of the performances.

Petri began with the slow movement and finale from Spohr's seventh and most important violin concerto (ex-



MME.
D'ARANA,
PRIMA DONNA.

Voices developed from foundation to stage. Analytical and synthetical special courses (with diploma) for teachers and professionals.

Grand Opera in German, Italian, French and English. Oratorio, Concert, Church, &c.
124 East 44th Street, NEW YORK.



**WILLIAM
LAVIN,**
TENOR.

In America Season '96-97.

SOLE MANAGEMENT:

**H. M. HIRSCHBERG'S
MUSICAL BUREAU,**
36 West 15th St., New York.



**ESTHER
HIRSCH,**
CONTRALTO.

CONCERT AND ORATORIO.

For terms, dates, &c. address

**WOLFSOHN'S MUSICAL
BUREAU, 131 East 17th Street, or
327 Amsterdam Avenue,
NEW YORK.**

cept possibly the Gesangsscene), and he showed a good, solid, round tone as well as cleanliness of execution and intonation. The difficult unaccompanied Bach G minor prelude and fugue he played with great breadth of conception, and I also was much pleased with his performance of a, to me, new suite for violin by Christian Sinding. The work, which is dedicated to Brodski, consists of three short and crisp movements all in the key of A minor, and of which the slow movement is a perfect and rare melodic gem.

Mrs. Emma Baumann, royal chamber singer from Leipzig, gave vocal variety to the program, but her singing gives me always that sensation of pain caused by the good things that have been. I doubt not that she was once a superb singer, but now her voice is too far gone to admit of her pleasing in Paisiello's dainty arietta, La Zingarella; nor was she more fortunate in two Brahms Lieder, Wald-einsamkeit and Wie froh und frisch mein Sinn sich hebt, while in the legato aria by Caldara, which she sang first, I was much satisfied with both her voice and the singing.

At last on Friday night we had at the Royal Opera House the much announced and just as frequently postponed first "novelty" of the season. Of course Mozart's Nozze di Figaro is no novelty at all, but the way it was staged here in rococo style was new, at least to Berlin. It was done here, however, in imitation of Munich, where Possart, who if anything is a great stage manager, hit upon the idea of putting the Mozart Beaumarchais chef-d'œuvre upon the stage in the garb of the time in which it is supposed to play. At Munich the thing proved a great success, and the Royal Opera House of the Bavarian capital is particularly well adapted for this experiment, as the stage is much smaller than the Berlin one, and as the interior of the house itself is kept in rococo style, the auditorium thus seeming a prolongation of the stage scene itself. It was first feared that the dimensions of the Berlin Royal Opera House would prove disastrous to the intimacy of the new stage setting and the entire rococo performance, but luckily such was not the case. On the contrary the spacious but noble and home-like old house lent itself well to the artistic purposes of the undertaking, and Tetzlaff's masterly *Regie* shone to greatest advantage. The new scenery for all of the four acts was splendid, though not everywhere in strict rococo style, but rather in a cross between it and the Renaissance style, in which formerly Beaumarchais' comedy used to be given. So were the new costumes, all of which were simply gorgeous.

These things, however, are of merely exterior consequence. Equally interesting and valuable, if not more so, were the other changes and preparations that were made for a worthy *reprise* of Mozart's opera. The work was given in its entirety, or very nearly so; all the former cuts were eliminated which had done away with some very beautiful music, such as, for instance, *Barbara's* pin aria in the last act, which was restored. Some changes were also made in the text, of which the most important one is the substitution of words by Goethe to the old nonsensical text Heilige Quelle reiner Triebe of the *Countess'* difficult principal aria. I hope I am committing no serious breach of discretion if I confide to you that these ameliorations in the libretto were personally made by Count Hochberg, who is as great a Mozart lover as he is a Mozart connoisseur. Above all others, however, Weingartner deserves praise for the painstaking and really correct manner in which he had studied the work, with all of his participants in the performance, and he evidently conducted it *con amore*. The orchestra had been reduced in size to about forty musicians, and the effect was beneficial in the extreme to the attainment of the best vocal results. Everything sounded dainty; nothing was covered up, and the performance would have been a model one in most ways if Weingartner had not carried things too far and insisted too rigidly upon his own tempi and general ideas of reading. The result was a forced one, and hence not a very good one in many instances where the accompani-

ment did not go hand in hand with the efforts of the soloistic principals.

Of the latter not all were equal to Mozart singing or generally *à la hauteur de la situation*, but on the whole the reproduction was a delightful and to me highly enjoyable one, although it is pretty harshly treated by some of my Berlin confrères. Bulsz, though he evidently has not yet completely got a hold of the part of the *Count*, was successfully *chevaleresque*, and sang with his usual fine artistic instinct, sonorous baritone voice, and above all a faultless pronunciation of the text. This latter eulogy I cannot bestow upon Miss Hiedler, who sang the part of the *Countess* for the first time, and seemed at times ill at ease. She dragged the Heilige Quelle aria most unmercifully, despite Weingartner's whippings with the baton. Moreover, her beautiful and sympathetic soprano voice has not the lightness nor the languor which the part calls for.

Best of all I liked Frau Herzog's *Susanna*, although she took the part at short notice in place of the still indisposed Miss Dietrich. She sang and acted alike charmingly. Formerly Frau Herzog used to sing *Cherubino*, but the part of the wily page was now taken by Miss Rothauser. Her mezzo soprano is not well adapted for the rather high rôle, but after she got safely over the first aria she did very well, and histrionically she was simply delightful. Her impersonation gave rise to a little altercation in the press. Blanck, the critic of the anti-Semitic *Tägliche Rundschau*, who acts as substitute for Dr. Welti whenever the latter critic's wife (Frau Herzog) is in the cast, had the bad taste to write in disgusting terms about Miss Rothauser's *Cherubino* and the "impertinence of the intendency in offering the public such a representative of the part." This was too much even for the *Post*, whose eminent critic, E. E. Taubert (despite the fact that his paper is likewise an anti-Semitic journal and Miss Rothauser is of Jewish extraction), goes for the *Rundschau* and deplores the state musical criticism is coming to in Berlin. Some of the other Berlin papers, such as the *Boersen Courier* and *Tageblatt*, reproduce Taubert's notice, and Blanck (this is really his name and I don't mean any swearing) is happy no longer.

Incidentally I may mention that still another critic put his foot into it through undue and unjust severity in criticising this Nozze di Figaro performance. This is Dr. Krebs, of the *Vossische Zeitung*, who has had the audacity make comparisons between the Berlin and Munich representations without having witnessed the latter. Murder, however, always will out, and Dr. Krebs precipitates himself into the soup by saying that the *secco recitative* sung there were much preferable to the spoken dialogue in Berlin, while in reality they used the dialogue in Munich as well as in Berlin, and the *secco recitative* were not sung in Munich, although the question of using them had been mooted.

After this "critical" interpolation I want to resume and finish the cast of the Figaro performance, in which Kropf, as is his wont, did very humorous work in the title part. Miss Deppe, not one of my favorites, did well as *Barbara* in the aforementioned pin aria, and in the likewise resuscitated duet in the wedding scene of the third act, in which Miss Pohl took the second voice. Even the veteran Miss Kopka did not at all bad with the part of *Marcellina*, although her coloratura was somewhat rusty. Philipp tried to be funny as *Don Curzio*, but he did not succeed. Tenors rarely do, except when they try to be very serious. Stammer was an efficient *Bartolo*, but Lieban, though he sang very well, had entirely mistaken the character of his part. *Basilio* is a nasty, scheming intriguer, by no means the good natured, easy going clown as this excellent artist represented him.

There is not so very much to be said about the first Joachim Quartet soirée of the season, which took place on Saturday night. As usual the Singakademie was filled to suffocation; I mean the word suffocation literally, for when that venerable concert hall is really crowded the air in it is so bad that breathing it for two hours gives you a sensation

of being stifled. Likewise, according to a custom of many years, the first program was devoted to Haydn, Mozart and Beethoven, the gods of the string quartet. Of Haydn the B flat, op. 64, of Mozart the E flat, and of Beethoven the F major quartet, from op. 59, had been selected for performance. It would be useless as well as tiresome to reiterate the same words of praise that year in and year out I have bestowed upon the playing of the Joachim Quartet. In the reading and careful, as well as inspired and inspiring, reproduction of the classic string quartets these four artists excel in an unequalled manner and in the course of time have really become "classics" themselves.

An enjoyment of an entirely different artistic nature was vouchsafed to me at the grounds of the Industrial Exhibition on the afternoon of Sunday. About its outward features of success I have informed the readers of THE MUSICAL COURIER by cable, and I can now only state that the spontaneous enthusiasm which John Philip Sousa's marches evoked with the masses was comprehensible to me after I heard these poems in march rhythm for the first time under the composer's conductorship. Before that I had only an indifferent understanding of what THE MUSICAL COURIER recently and editorially termed the Era of Sousa. Now I am a Sousa crank myself. The enthusiasm which this man evoked in a few thousand people could not even be dampened by an unceasing downpour of rain, which soaked them and the grounds, but did not prevent these self-same people, male and female, from applauding most vigorously as far as this feat can be accomplished with an umbrella in one hand and a wet program in the other. What the applause thus lacked in sonority had to be made up for by the *vox humana*, and most of us pulled this stop so vigorously that in order to stop the shouting Sousa had to yield to the encore demand in three out of the four cases of Sousa marches that graced the program on which he was called by his real title by the grace of the Lord, "The March King." If anybody had asked the conundrum, what was the difference between Sousa and the audience, the solution would have been an easy one: He was the March King and they were the March hares, so crazy was the entire audience.

The following was the part of the program which Sousa conducted by special invitation of the music committee of the Industrial Exhibition on the very last Sunday of its existence:

II. THEIL.

(Philharmonisches Blas-Orchester.)

Dirigent: Kapellmeister John Philip Sousa (the March King) from New York.

Jubel Overture.....C. M. v. Weber
March, Manhattan Beach.....Sousa
Phantasie aus der Oper Lohengrin.....R. Wagner
March, Washington Post.....Sousa
Paraphrase über Home, Sweet Home.....Nehrl
March, High School Cadet.....Sousa
Weaner Mad'ln, Walzer.....Ziehrer
March, King Cotton.....Sousa

The most important concert of the week was that of last night, viz., the first of the ten Nikisch Philharmonic concerts. Mr. Wolff's cycle of subscription concerts has now regained so much from its old prestige which it used to have under the era of Hans von Bülow that now, for the first time since the latter's death and for the tenth season of the existence of these concerts, the vast hall of the Philharmonie was once more completely filled, not only for the concert proper, last (Monday) evening, but also for the public rehearsal, which, as usual, took place at noon on Sunday.

The program was an interesting one, but quite too long. Nikisch, despite the many complaints of the press and his own friends, and though the fact that a goodly number of people leave the hall before the last piece cannot escape his notice, persists in his American fault of giving too much for the money. We had this time the Euryanthe overture, the Brahms' first symphony, the Beethoven violin concerto, two fragments from Humperdinck's music to Ernst Rosmer's drama The Royal Children, and the



MISS
FANNIE HIRSCH,
SOPRANO.
Concert and Oratorio.
111 East 73d Street,
NEW YORK.

Clementine
*
DE VERE-SAPIO.
HOTEL SAVOY OR LEADING AGENTS, NEW YORK.

For Open Dates and Terms of

MARIE BREMA,

In America after February, 1897.

AND

H. PLUNKET GREENE,

In America after March 20, 1897.

ADDRESS

Mr. MORRIS RENO,

144 West 74th St., New York.



Wm. H.
RIEGER,
Tenor.
ORATORIO,
CONCERT
AND
SONG RECITALS.

For terms, dates,
etc., address
18 E. 22d Street,
New York.

Meistersinger Vorspiel. Considering that the Brahms symphony takes forty-five minutes and the Beethoven concerto forty minutes for performance, these two works preceded by the Humperdinck novelty and with a breathing intermission of ten minutes would have made a first-rate and entirely sufficient program. For my part I could have dispensed with the two standard and well-known overtures, although I must on the other hand confess that the brilliant and plastic reproduction they received at Nikisch's hands afforded great pleasure and was most enthusiastically rewarded with applause.

The Philharmonic Orchestra seems like a different body of artists when Nikisch takes hold of them, and their playing of the very difficult two excerpts by Humperdinck was truly satisfying and ear pleasing. I must say that this novelty did not leave much of another impression than that produced by means of the brilliant orchestration. As to original invention there is little or nothing to be found in this purely descriptive music, and if you disrobe this most skillful of the many modern epigones of his Wagnerian raiments you'll find nothing but a thin skeleton built upon the bones of folklore music.

How differently does the rugged Brahms stand out from this purloined glory. He at least has bones of his own, and if in his C minor symphony he is still leaning quite heavily upon the shoulders of Beethoven, he does so with the right of one giant trusting to the strength of his brother giant. Nikisch loves Brahms, bones, meat, stuffing, sauce and all, and consequently he gives you the gist of that frequently not much relished composer. Such refinement and working out as Nikisch bestows upon the orchestral reproduction, the clearness and plasticity with which he makes every theme stand out in bold relief, the sharp, rhythmic accentuation, the variety of shading he produces, all this makes him a Brahms interpreter second to none.

The one disappointment at this concert was the soloist. Those who had heard young Alexander Petschnikoff play the unaccompanied Bach works last year, and had witnessed the triumphs he then achieved with these gigantic creations for the violin, felt sure that the Russian wonder violinist would master also the Beethoven concerto. Many, myself among the number, had given utterance to the wish that Petschnikoff should play this work for us. He did so last night, and—he made a failure. His conception as well as his playing sounded small, and he did not begin to realize the possibilities of the Beethoven concerto. Nobody seemed to feel and know this better than himself, for he showed a timidity, uncertainty and a lack of virility which he never evinced last season. Maybe marriage did not agree with him, for his tone and looks were alike emaciated. Still his quality of tone was pure and sweet, and the technic he displayed, especially in the horribly difficult Laub cadenzas, was faultless, consequently I do not agree with Tappert, who runs Petschnikoff down in the *Kleine Journal* in his usual ruffianly style, at the same time making a sudden somersault with regard to Mme. Sembrich, whom in former years he dubbed *die alte Trillertante*, and whom now, when she is really growing a trifle *passée*, he cannot praise highly enough.

At the next Nikisch concert Busoni will be the soloist, and he will perform the new piano concerto by Nováček, which I am more than curious to hear.

Right after the alleged discovery of an unknown second concert overture by Richard Wagner I wrote to Dr. F. Hegar, of Zürich, the discoverer, asking him to give me for THE MUSICAL COURIER a sketch of the principal themes. He answered promptly enough that he could not do so without the previous consent of Frau Wagner, for which he is now asking, and that the news of the find had been discussed much too early and against his intentions in the newspapers. Meanwhile the Munich *Neueste Nachrichten* brings the news that the "second concert overture in C minor," by Wagner, is no novelty at all, that it was performed in Leipzig in 1832, in Bayreuth in 1873, and in Berlin in 1877. This settles the Zürich *trouvaille*.

But as something new has to be found all the time it is

now asserted that in the archives of the Deutschmeister Union two marches by Beethoven, dedicated to the order and hitherto entirely unknown, have been found in manuscript at Troppau. I slightly suspect that Sousa, who is now in Vienna, is playing a practical joke on the Deutschmeisters, and is trying to ring in two of his marches as Beethoven relics, only to come out in the end with the laugh on his side. He who will live will see.

Something new in the way of the so-called explanatory recital is reported from Meiningen. We have all heard Walter Damrosch give his Wagner lectures with illustrations at the piano, but now Court Conductor Fritz Steinbach at the public rehearsal for his last concert, at which Tchaikowsky's Francesca da Rimini fantasy was performed, had an actor read to the audience the fifth canto from Dante's Inferno, upon which the fantasy is based, and Steinbach had the orchestra perform the principal motives with which Tchaikowsky is trying to illustrate musically the ideas of the poet. The public is said to have been much interested in this novel lecture with orchestra illustrations, and I recommend it to Walter Damrosch for imitation, charging him nothing for the advice.

Marcella Sembrich is "guesting" at the Royal Opera House as *Rosina* in the Barber, *Queen* in Les Huguenots, and last night as *Nedda* in I Pagliacci. So far I have not had a chance to hear her, and I am not even particularly anxious to, despite the fact that the prima donna is meeting with much favor by the public.

The next novelty at the Royal Opera will be Hector Berlioz's Benvenuto Cellini, which important work is now being rehearsed.

Paderewski is at present at Aix-les-Bains, where, as Nikisch tells me, he is busy on the composition of his opera, the first act of which he is entirely rewriting. Paderewski will play rarely in public this winter, if at all; but on February 11 he will be the soloist at the Leipzig Gewandhaus concert. I have ordered my ticket to-day.

Mr. Harder, manager for Damrosch's opera company, reports the engagement of Mrs. Mohor-Ravenstein to take the place of Mrs. Klafsky. The news will probably have preceded me by cable. It remains to be seen whether the lady, whose name I write for the first time in my life on this occasion, will prove a worthy remplaçante for the deceased great artist.

Mierzwinski, the great ex-tenor, seems to have disappeared from public gaze entirely and completely. In his stead his wife, it is now reported, will make her first appearance shortly as a concert singer. She is said to have studied at Paris, Milan, and lately in Berlin.

From Mayence comes the news of the matrimonial engagement there of Signora Prevosti to an art loving and rich merchant of that Rhenish city. It is to be hoped that marriage will not interfere with her artistic plans for the future.

Mrs. Elizabeth Muehlberger, née Leisinger, once our Berlin prima donna, now the wife of the first mayor of Esslingen in Wurtemberg has just given birth to a little daughter.

Amalia Friederich Materna has bought of Baron von Jenny his castle St. John, near Graz, where she intends to live henceforth in quiet and retirement.

Among the callers at THE MUSICAL COURIER'S Berlin headquarters during the course of the week were: Miss Clara Krause, the pianist and teacher, formerly of the Ziegfeld Chicago College of Music, now resident in Berlin; Mr. Roy Lauer, from Rochester, N.Y., who is going to study composition with O. Brahms Boise; Theodore Reuss, the Berlin representative of the United Press; Louis Schwebel, from Cincinnati, Ohio, who is studying at the Hochschule; Miss

Gertrude Lucky, of New York, and Herr Heinh. Hofmann, two vocalists, who are going to concertize here next week; Mme. Esperanza Kirch-Schore, the pianist; Mrs. Cornelia Rider Crane, a former pupil of Joseffy, who is now studying the piano with Prof. Heinrich Barth; Mrs. D. D. Dexter, from New York; Mrs. Groenevelt, from New Orleans, and her talented daughter Celeste, who is going to play here at the Concerthaus next week; Miss Sara Layton Walker, from Cleveland, Ohio, who returns to her home after having studied with Fidel Koenig, of the Paris Grand Opera, and Lieder with Frau Joachim here. She sang for me the well-known aria from Saint-Saëns, Samson et Dalila, Brahms' Dunkel wie Dunkel, and some simple negro melodies, and I was more touched than I care to acknowledge by her warm, soul-stirring contralto voice and intensely musical delivery. For this young lady I predict great things. Lastly Herman Fitzenhagen, concert tuner and technician, from Steinway & Sons' Hamburg establishment, a brother of the late great 'cellist Fitzenhagen, paid a very necessary and successful visit to my grand piano.

O. F.

CONCERT NOTES.

Arthur Friedheim, well known to Americans, gave two recitals in the Singakademie. His success was moderate. This is due mainly to the fact that players of Friedheim's genre inspire respect rather than create enthusiasm. While his playing cannot be termed cold, it nevertheless lacks that sentimentality, that light poetical breath, which never fails to delight the audience and interest the critics. Some dub it "magnetism" and others, less modern, call it "feeling." Whatever it is Friedheim needs it. His technic is massive, stupendous, rather than clear and clean cut. His chord playing is orchestral in precision and sonority, but his finger work lacks the finish, the delicate perfection which other pianists have taught us to regard as indispensable to a masterful performance. His own arrangement of the Tannhäuser overture (from the score) evoked loud applause, which induced the pianist to add as an encore Liszt's sixth rhapsodie. He had miscalculated his powers of endurance, however, for he tired long before the tremendous octave part was half finished, and in consequence ended in a tame, spiritless fashion. At the second recital Friedheim scored a triumph with the Don Juan Fantasie. The public liked it, so he gave two encores.

Slivinski is in every respect the opposite to Friedheim. A pupil of Rubinstein, his tone is rich, warm, golden; his technic brilliant, though imperfect; his temperament dominates over rhythm and repose; in short, he possesses most of the immortal master's attributes except one, and that one—authority. His readings have almost the spirituality of Paderewski's, but they lack the latter's earnestness and breadth. In style he is more like the great Ignace than any other contemporary pianist. Slivinski's repertoire is awe inspiring. He intends to give five recitals within a few weeks. The audience was completely captivated, and accorded the handsome pianist a rousing ovation after his playing of Liszt's arrangement of Mendelssohn's Wedding March. If Slivinski can curb that tempestuous temperament of his and infuse into his interpretations a trifle more of seriousness, or rather of moderation, he might in time rank with the greatest pianists. He is a wonderful artist now, but too stormy, too enthusiastic to be a Rubinstein, a d'Albert, a Joseffy. He has mannerisms, not offensive, yet apparent.

Alice Blogg, a misguided young English girl, pupil of Stavenhagen, essayed to give a recital in Bechstein Hall. After the first two numbers (in both of which she broke down), 'Cellist Dechert, who played a Beethoven sonata with her, came on the stage and announced that owing to Miss Blogg's indisposition the concert would end then and there. Why does Stavenhagen permit an excessively nervous pupil to concertize? Such a course is a

The Great Pianist and Teacher



Mr. WILLIAM H.

SHERWOOD

may be addressed
for the ensuing season
at the

CHICAGO CONSERVATORY,
AUDITORIUM, CHICAGO.

Clarence Eddy, Organist

it might have spared itself the expense of a four manual organ."

"The program was remarkable for the marvelous perfection of its execution. Mr. Eddy made a very great and surprising sensation."—*Gazzetta Musicale di Milano*, April 23, '96.

After a season of distinguished success in the music capitals of Europe Mr. Eddy returns to America in September for a tour of

CONCERTS AND RECITALS, under the management of
CHICAGO AMUSEMENT BUREAU,
AUDITORIUM, CHICAGO.

"Mr. Eddy can justly be ranked among the foremost organists of our epoch."—*Paris Figaro*, May 15 '96.

"There is no doubt that he is one of the greatest of living organists."—*London News Budget*, July 18, '96.

"If the Bach Society had only possessed the feet of this grand organist it might have spared itself the expense of a four manual organ."

MR. FRANGCON-DAVIES,

ENGLAND'S
EMINENT
Baritone.

Phenomenal
Success
in America,
December, '96, to
May, '97.

WOLFSOHN'S
MUSICAL BUREAU
181 East 17th Street
NEW YORK.



crime against the player and an insult to the public. The musicians in Miss Blogg's audience felt for her, but nevertheless their nerves and patience were sadly tried. The little the writer heard was average, insignificant. Her technique is imperfect, and her phrasing unmusical. Possibly she was not to blame for those deficiencies, as she really looked ill when she came on the stage.

Pianists who will concertize in the near future are Busoni, Riesler, Augusta Cottlow, Friedenthal (of San Francisco), Barth and Gabrilowitsch (an unknown quantity).

LEONARD LIEBLING.

Troppau.—A new grand opera, *Anarella*, music by Wilhelm Kleefeld, has been produced with great success at the City Theatre, Troppau.

Brussels.—The thirty year old opera, *Les Deux Bilets*, by F. Poise, was lately given at La Monnaie, Brussels, and the charming work was very favorably received.

Nadaud.—A monument to Gustave Nadaud, the composer of numerous chansons, has been erected at Roubaix. The front bears the score of his air *Le Nid abandonné*.

Brambach.—A new grand male chorus for four voices, by C. J. Brambach, entitled *Der Wächter Deutschlands*, has been published with accompaniment for piano or orchestra. This patriotic work produced a great effect when performed this summer at the Sängerbundfest, Stuttgart.

Mendelssohn Prize.—The Felix Mendelssohn Bartholdy State Exhibition has been allotted to Paul Juan, a late pupil of Professor Bargiel, and the High School of Music at Berlin, and the Moscow Conservatory. The prize for executive artists was awarded to Walther Bachmann, of Dresden.

A New Tenor.—A young tenor, twenty-two years old, named Borgmann, has appeared in the Court Theatre, Vienna, in Kreutzer's *Nachtlager in Granada*. He is a poor actor, but has a full and beautiful voice, and in the judgment of Hanslick he would make an excellent *Rienzi* or *Lohengrin*. He was called out several times after the air in the second act.

Binghamton Choral Club.—The Binghamton Choral Club purposes giving during the season of 1896-7 three concerts, dates (approximately), January 15, March 15, May 15, and will require the services of two or three artists for each event. To that end they invite correspondence as to dates, terms, &c. Address W. H. Hoerrner, 15 Everett street, Binghamton, N. Y.

Charles Halle.—Robert Louis Stevenson once took an eccentric acquaintance of his to hear the late Sir Charles Hallé play the piano at St. James' Hall. After the concert was over, they walked as far as the Marble Arch—neither having spoken. Arrived there, the friend stopped and delivered himself thus: "The manner of the elderly statesman at the piano was somewhat austere and chilling." And then they walked on.

Paris.—In the Exposition du Théâtre et la Musique at Paris great attention was bestowed on the collection displayed by Nicolas Mankopf, of Frankfurt-on-the-Main. It contains fifteen portraits of Liszt, fifteen of Weber, eight of Méhul, twenty-two of Paganini, thirty-two of Rossini, forty-one engravings and portraits of Grétry, besides hundreds of others, composers, virtuosi, singers, music publishers, instrument makers. The collection also comprises a valuable series of autographs.



BRITISH OFFICE THE MUSICAL COURIER,
21 Princes Street, Cavendish Square,
LONDON, W., October 17, 1896.

MR. GEO. W. FERGUSSON, who has spent his holiday in England, sailed for America to-day.

I see the name of Miss Annie Snyder on the staff of Mrs. Anna P. Tucker's School of Expression, in Cleveland. Miss Snyder spent a considerable time in Europe preparing for her work.

Among our callers this week have been Mr. Zoltan Doeme, husband of Mme. Nordica, who, unfortunately, has been anything but well during her visit here; Mr. Francis Korbay, the Hungarian composer, well known in the United States; Fräulein Hoefken, the contralto, from Cologne, who brought me a letter of introduction from Mr. Floersheim; Signor Pizzi, who has been doing considerable writing lately, and will probably publish some interesting compositions very shortly; Miss Mabel Berrey, the charming young artist who is to be married to Mr. Braxton Smith next Wednesday, and many others. The stream is beginning to flow again, and artists from all parts are thronging to London.

Mme. Antoinette Sterling will make a provincial tour next February.

The Bristol Festival, which finished last night, I shall report in my next letter.

A testimonial for Mr. Macdonald Smith's system in the following:

Miss Fannie J. Farrar, of Toledo, Ohio, U. S. A., who after seven years' study of the piano in her own country, in Dresden, and in Vienna, "returned home a victim of nervous prostration," unable to play or practice, now writes (August, 1896) after her third lesson: "I find decided improvement in all things. * * * As far as your system is concerned I can heartily say that it has helped me more than all the technical work I ever did."

PROMENADE CONCERTS.

This excellent series came to a successful and happy end last Friday evening. These entertainments have achieved an artistic and financial success.

Of the orchestra, of Mr. Henry J. Wood, the conductor, and of the new compositions brought to light at these concerts I have spoken at length in the preceding numbers of *THE MUSICAL COURIER*. Now for a few words concerning the "noble company of singers," who have undoubtedly had a very great deal to do with the box office returns as well as with the musical enjoyment of the audience. The list is long and varied. I can do nothing better than to give it without comment, as to speak of them all would require a page. Altogether there were thirty-three different vocalists during the series, some of whom appeared on

several occasions. There were fourteen sopranos and mezzos—Mmes. Clara Samuël, Recoschewitz-Wilson, Marie Duma, Fanny Moody, Lydia Lebrun; Misses Evangelina Florence, Regina de Sales, Isabel Macdougall, Jessie Hudleston, Lucille Hill, Maggie Davies, Lillian Tree, Marie Titiens and Emily Squire; five altos—Mmes. Belle Cole, Sketloffsky, Kate Lee, Misses Ada Crossley and Emily Rasey; six tenors—Messrs. Ben Davies, Hirwen Jones, Lloyd Chandos, Jack Robertson, Herbert Grover, Herbert Sims Reeves; eight baritones and basses—Signor Foli, Messrs. Charles Santley, Ffrangcon-Davies, William Ludwig, Lempriere Pringle, W. A. Peterkin, Charles Manners and Watkin-Mills. With such a splendid galaxy of stars could any season but be brilliant? Two seasons have proved that the promenade concerts could be given successfully under another management than that of Covent Garden Theatre. Before closing this my final notice of this season's promenade concerts I must mention the organ playing of Mr. Auguste Wiegand, city organist of Sydney, Australia, who played Mendelssohn's D minor sonata, Bach's toccata and fugue in D minor, and Jules Grison's Communion in F in a masterly manner, on Friday evening, October 9. Mr. Wiegand's registration and manipulation of the Queen's Hall organ were remarkably good for a stranger unaccustomed to the instrument. The promenade concerts will be continued every Saturday evening till spring. The first of the new series was inaugurated with much enthusiasm last Saturday, and was for Mr. Robert Newman's benefit.

This same enterprising manager started his Sunday orchestral concerts on October 4, under Signor Randegger's conducting. These will continue all winter. With the Lamoureux and other orchestral concerts that he manages he will give over 150 of these entertainments during this current year, a decided step toward a permanent orchestra.

SHEFFIELD MUSICAL FESTIVAL.

The spirit of progress in music that is manifesting itself in every direction in England finds adequate expression in Sheffield through the organization of a festival that starts an auspicious career with its first meeting on Tuesday and Wednesday. We are so accustomed in England to look for small beginnings and a gradual growth that it seems almost incredible that so important a music meeting as a festival should be thoroughly well organized from its inception.

We do not have to look far for the *raison d'être* of this addition to these important music meetings. All who were fortunate enough to hear the chorus of Yorkshire voices, so well drilled, saw at once the necessary foundation for a festival second to none. Nor were the volume and quality of tone the only justification, for their rendering of the choruses set for them was characterized by an intelligent appreciation of the text and that finish in phrasing and nuance which indicates talent of the very best for choral purposes.

The moving spirits of the town thought, with their known resources, that the time was ripe for the organization of a festival. But to test the public interest a performance of *Elijah* was given last year, freed from all fostering influences. The success indicated ample support for the present undertaking, and the necessary organization was immediately effected. So ably have they carried out their work that the vast machine moved as though it had been running smoothly for years.

Sir Joseph Barnby was first selected for their conductor, but after his death Mr. August Manns was asked to accept the directing of these forces, which he has done with the



JOSEPHINE S.

JACOBY,
CONTRALTO.

Concert and Oratorio.

ADDRESS:
MUSICAL AGENTS,
OR
154 West 84th Street,
NEW YORK.



Miss AMELIA
HEINEBERG,

Concert Pianist,

Pupil of Prof. HEINRICH BARTH,
Berlin,
For Terms, Dates, Etc., Address
No. 259 West 113th Street,
NEW YORK.

SEASON 1896-7.



TOUR

United States,
Canada and
Mexico.

140

Concerts already
sold.

For open dates
address

19 East 17th St.,
NEW YORK.



ALBERTO
JONÁS,

The Renowned
Spanish
Concert Pianist

ADDRESS:
Steinway Hall, New York,
or University of Michigan,
Ann Arbor, Mich.



ARTHUR J.
HUBBARD

The Eminent Authority on all matters
pertaining to the Art of Singing

Voice production, Concert, Church,
Oratorio, Teaching and Opera. Certi-
ficates given to qualified teachers. Opera
class taught dramatic action. Stage
Practice, Public Performance, etc.

149A Tremont Street,
BOSTON.

best results. He brought with him forty-four members of his Crystal Palace Orchestra, and nineteen local musicians co-operate to make a band of sixty-three performers. The chorus is made up of eighty-nine sopranos, seventy-eight contraltos, seventy-three tenors and seventy-six basses, 314 in all. The soloists were Mmes. Ella Russell, Medora Henson, Ada Crossley and Burrell; Messrs. Ben Davies, Herbert Grover, Arthur Barlow, Plunket Greene, David Bispham and Santley. Mr. J. W. Phillips is organist, and Dr. H. Coward chorus master.

No better work than The Elijah could have been selected to open the festival. The committee, too, had been especially fortunate in their principals. Miss Ella Russell gave a portrayal of the widow's part that met with warm approval. Both in the duet with *Elijah* and in *Hear ye, Israel*, her glorious voice and thoroughly consistent interpretation made her work most impressive. Of Mr. Santley in this part, so much associated with his name, we need only say that in *Lord God of Abraham* and *Is Not His Word Like a Fire?* he distinguished himself as of old. Miss Ada Crossley made a distinct success as a festival débutante. Her rich, sympathetic voice was very impressive in *O, Rest in the Lord*, and to the music of *Jezabel* she imparted due bitterness and scorn. The tenor music was given with much power by Mr. Herbert Grover. The work of the chorus was so uniformly good that special reference to the familiar numbers is not called for here. We may add that the enthusiasm of the audience, which filled the Albert Hall, was worthy the reputation of the Yorkshire people.

Tuesday evening the program included Sir Arthur Sullivan's *Golden Legend*, and in the second part Grieg's overture *In Autumn*; the duet from the second act of the *Flying Dutchman*, sung by Mme. Henson and Mr. Bispham; a double chorus, *The Word of the Lord Giveth Life*, from Dr. Coward's cantata, *The King's Error*, conducted by the composer, and Beethoven's *Pastoral Symphony*. The chorus took up Dr. Coward's work with spirit, and the public evidently were well pleased with it. There is little to be gained by going into detail over the performance of the *Golden Legend*. The same high standard was reached as at the morning performance. The principals were Mme. Medora Henson, Miss Ada Crossley, Mr. Ben Davies, Mr. Arthur Barlow and Mr. David Bispham. All worked with a will and the very best results ensued.

The success that had attended the performers on the opening day of the first Sheffield Musical Festival was sustained on Wednesday. The attendance in the morning was not quite as large, but the audience greeted Dr. Parry with enthusiasm when he mounted the platform to conduct his job, after the orchestra had played *Sternale Bennett's* overture, *Paradise* and the *Peri*. Mr. Plunket Greene, who created the title rôle, was again impressive in the part, portraying the passion, suffering and despair of the patriarch with wonderful vividness. Mr. Herbert Grover gave a vigorous rendering of the part of *Satan*. Mr. Arthur Barlow sang the part of the *Narrator* and Master *Sternale Bennett* that of the *Shepherd Boy*. At the close Dr. Parry and his forces received quite an ovation. The miscellaneous part of the program included *Elizabeth's* prayer, from *Tannhäuser*, by Miss Ella Russell, sung with much emotional feeling. The orchestral numbers included Dvorák's *New World* symphony, Saint-Saëns' symphonic poem, *Le Rouet d'Omphale*, and Händel's organ concerto No. 2, in B flat, the solo being beautifully played by Mr. J. W. Phillip, organist of the festival. Berlioz's *Faust* formed the program that evening, the principal vocalists being Miss Ella Russell as *Marguerite*, Mr. Ben Davies as *Faust*, Mr. Santley as *Mephistopheles*, and Mr. Barlow as *Brander*. Mr. Manns conducted, and the performance proved a worthy one to terminate the first meeting of a festival that has taken up its position in the very front rank.

THE COLONNE ORCHESTRA.

With such foul weather as the clerk saw fit to send us this week it is not surprising that the audiences have not been large who greeted M. Edouard Colonne on the occasion of his first London visit. But even if the rain had been over and gone, and the time of the singing of birds had come, we doubt if any but an old-established London favorite conductor could have charmed a great multitude into the Queen's Hall without the magic of

Wagner's, or the might of Beethoven's, music on his program. Mendelssohn's *Reformation Symphony*, which was the most important number of Monday night's concert, can hardly be called a popular work in the sense that Beethoven's C minor symphony is. Yet those who heard the superb reading this score received at this concert cannot but cherish a very high opinion of the art and skill of this orchestra and its famous conductor. This same delicacy of nuance and perfection of detail and ensemble were, of course, to be found in the entire program; but the other items were not so interesting from the musician's point of view, being for the most part selections and arrangements of operatic excerpts. It is in purely symphonic works that the French school is weak. The brilliant and extended list of French opera composers has no symphonic counterpart.

The exquisite charm which M. Baretti, the leading 'cellist of the orchestra, infused into the dainty *Jocelyn Berceuse* of Godard made one forget that this little gem was more suitable for a chamber concert, and that while it was being played a splendid orchestra, which had been brought at great expense from Paris, was doing nothing but a very simple accompaniment. M. Charpentier's *Sur les Cimes* is more clever and interesting than rousing or charming. We fear that Massenet's *Hérodiade* will not become popular in England. It is somewhat tedious and lacking in that brightness and piquancy which make French art so delightful. M. Colonne has achieved fame as a champion of Berlioz, and we therefore expected a sympathetic and intelligent rendering of the *Faust* selections. Nor were we disappointed in the almost flawless performance. The sharpness of the F sharp harmonic of the first harp in the last few bars of the *Valse des Sylphes* jarred a little on sensitive ears. The string tone of the orchestra on the whole was a little too nasal and hard to us who have been accustomed to the more mellow sound of the Italian violins of our London orchestras.

Mlle. Marcella Pregi, the well-known concert singer of Paris, sang the *Air de Salomé*, from *Hérodiade*, and selections from Berlioz's *Faust*. She is a soprano with a pleasing voice, which she uses with perfect art. Her words were carefully enunciated, and every syllable was heard in all parts of the hall, not so much from the size of her tone as from its purity.

At the second concert, on Wednesday night, compositions by the French school were brought forward, and M. Colonne's forces shown at their best in music that they interpreted with peculiar charm.

I must mention the brilliancy of Mr. Mark Hambourg's performance of Schütt's new F minor concerto. Mr. Hambourg's certainty of technic, warmth of feeling and dash carried his audience away. The enthusiasm did not diminish until an extra number had been played as a solo. The concerto is not likely to become popular, however. It is not a very attractive work to the general hearer, but doubtless has many beauties that would be found in studying the score. Herr Schütt does not possess the distinguishing gift of individuality. His music frequently sounds like something else, or at least like no one in particular. The score is decidedly clever, nevertheless. The orchestra kept well with the soloist, notwithstanding the many difficulties of the work, but on the whole the accompaniment was too loud. But then the work is rather heavily scored.

Owing to pressure of work I have to report the third concert, which took place last night, in my next letter. The pièce de résistance was parts of Act II. in *Samson et Delila*. The vocalists were Mrs. Katherine Fisk, who was too nervous to do herself credit, and Mr. Vergnet, from the *Paris Opéra*. The last concert is this afternoon.

F. V. ATWATER.

The Avondale of Cincinnati.—The Avondale Choral Society, of Cincinnati, held its initial meeting of the season recently at Wurlitzer's, under the direction of Mrs. Jenny Busk Dodge. There was a full attendance of the members, some thirty ladies being present. The first concert will be given at the end of November, when the program of the last concert of the past season will be repeated. Schumann's number from *Paradise* and the *Peri*, for women's voices, will be presented. The society has some excellent voice material, and artistic results may be expected. Mrs. Busk Dodge is a gifted singer and musician.



OFFICE THE MUSICAL COURIER,
539 FULTON STREET, BROOKLYN, October 31, 1896

THE subject of a new music hall is causing a good deal of comment. It is brought up more prominently just now owing to the enormous crowd brought out by the Seidl concert. Some plan is on the tapis; what it is no one save those directly interested has any knowledge of. Perhaps by next week I may be in possession of more facts in the case. So far several affairs that have occurred have elicited the remark, "Hall not large enough to hold the people." This is ominous of something, and that something is that the music lovers are growing so numerous as to demand more room, with acoustics to match.

The Arion Hall was not large enough to hold the people who came to hear the Harmony Glee Club concert last week. This club has accomplished an immense amount of work in a comparatively short time. September 11, 1894, fourteen men formed a temporary organization. One month later a permanent society was formed, with the following officers: William Rauth, president; George Kasche, vice-president; George J. Kauth, secretary; Edwin Bruckheimer, financial secretary; Walter S. Darling, treasurer; John Walg, librarian; Mathew Dillon, sergeant-at-arms. Most of the offices are still filled by the same gentlemen. At the present time the club numbers over 130. At the recent concert, under the management and direction of Mr. George A. Meier, a novelty which seemed to take the audience by storm was a chorus of eighty children between the ages of seven and fourteen, which showed magnificent training. The orchestral music, under the direction of Prof. Julius Weiser, was very enjoyable.

A preliminary meeting of sixteen members from the Oriole, Harmony and Arion glee clubs of Brooklyn was held to discuss the possibility and advisability of organizing a society on the same plan as the German Saengerbund, for the advancement of English music. Mr. Jerbie, of the Oriole Glee Club, was selected as temporary chairman, and Augustus Gundlach, of the Arion, as temporary secretary. The delegates from the different clubs were as follows: Mr. Terry, president; C. Wallman, C. Julig, J. Kuntz and A. Utecht, from the Oriole Glee Club, of eighty-eight members; William Rauth, president; E. Bruckheimer, Casper Harvel, Mathew Dillon, M. Dietz, from the Harmony Glee Club, of 130 members; Adolphus Boyd, president; Fred. Balz, Albert Seele, Fred. Hedzinger, J. J. Miller and August Gundlach from the Arion Glee Club, of fifty members. They have taken no definite plan of action as yet, as they are waiting to hear from the clubs of New York and vicinity. They extend a hearty invitation to all those interested to meet with them on November 8 at the rooms of the Harmony Glee Club, 137 Even street, at 3 p. m.

After the Seidl concert of last week a few guests repaired to the hospitable home of Col. and Mrs. H. T. Chapman, in response to an invitation to meet Mr. and Mrs. Anton Seidl and Mr. Emil Fischer. An informal "conversazione" and an elaborate menu were the order of the evening. Those present were Mr. and Mrs. Kalterborn, Mr. Schradieck, Mr. August Walther, Mr. Chas. Skinner, Mr. Baumann, Mr. Beyer-Hané, Mr. Genung, Mr. Albert Mildenberg, Mr. Graham Reed, Miss Sallie Scales, Mr. and Mrs. Henry T. Chapman, Jr., and Mr. Fred. A. Chapman. That wit and compliments flew is a foregone conclusion.

In answer to invitations issued the studio of Mr. Albert Mildenberg was converted into a small sized concert hall last Wednesday afternoon, where those favored enjoyed an exquisite parlor program given by Messrs. Albert Milden-



HILKE,
Dramatic Soprano.

ORATORIO
and CONCERT.

ADDRESS

Remington Squire,
MANAGER.

112 West 98th St., New York.

RUBEN & ANDREWS,

489 Fifth Avenue,
NEW YORK,

Managers and Agents for Artists of the highest reputation.

Only authorized Agents in United States and
Canada for

MADAME NORDICA



Mlle. ALICE
VERLET,
OF THE OPÉRA COMIQUE
PARIS.

Brilliant Coloratura Soprano.

For terms, dates, &c.,
address

Mr. VICTOR THRANE,
88 Decker Building,
New York.

berg and Abraham Reed. These gentlemen as entertainers need yield the palm to none. Whether in parlor or in concert hall Mr. Mildenberg's work is artistic, the strength and power of the heavy work throwing into bold relief the delicacy of his poetic tendency. With Miss Josephine Mildenberg he gave Mozart's Allegro and Andante, for two pianos, with faultless effect. Mozart is like a beautiful nude in art, there is no drapery to hide defects, so that if the defect is there it is there aggressively. It may perhaps be the greatest compliment to Mr. and Miss Mildenberg to say that this was the number which elicited the greatest amount of praise, notwithstanding the many well-known favorites that were rendered so tastefully. Mr. Graham Reed has a rich, luscious baritone, and as a ballad singer is ideal. On the whole this was an extremely enjoyable affair.

Among the guests were:

Col. and Mrs. H. T. Chapman, Mrs. Thomas Goodrich, Mrs. C. W. Wheeler, Mrs. E. A. Dodge, Miss Mary Hunter, Mrs. J. W. Lumsden, Mrs. Jarvis S. Wight, Mrs. Chas. H. de Szigethy, Misses Giberson, Burtis, May Henderson, Meta Rodan, Madeline Coverly, Ethel Powell, the Misses Campbell, Mrs. H. L. O'Brien, Mrs. George Clarendon, Mrs. F. Henderson, Mrs. E. A. Gray, Mrs. L. Cunningham, Mrs. E. Katterborn, Mrs. B. B. Mosher, Mrs. L. T. Powell, Mrs. Wm. Reed, Mrs. Sterry, Miss Stranahan, Mrs. E. A. Gray, Mrs. Alice Jackson, Dr. and Mrs. Sumner Elebakh, Mr. R. G. Jaffrey, Mrs. E. W. Bliss, Mr. and Mrs. Henry E. Chapman, Mrs. Anna Mooney Burch, Mr. and Mrs. Jamin, Miss Littlejohn, Rev. W. P. Bird, Mr. Robert Chapman, Mr. Hiram Hunt, E. T. Bauer, Col. and Mrs. S. H. Mildenberg.

The Holy Trinity Church will give musical services on the first Sunday of every month, beginning in November, when they will give Dudley Buck's Triumph of the King. The regular evening service has been changed to 4:30 in the afternoon. This choir consists of quartet and chorus of forty voices, under direction of Dudley Buck. The soloists are Mrs. E. J. Grant, Mrs. Mathilde Hallam, Charles Stuart Phillips and Henry S. Brown.

The Brooklyn Saengerbund, with Herr Louis Koemmenich as director, will give an interesting concert in November. This active club has a membership of fifty-five female and sixty male voices, fitted to undertake imposing and important works. This concert will occur at the Montauk Theatre. The soloists will be Miss Hildegard Hoffman, of Brooklyn, soprano, and Miss Louise Daniker, of New Haven, contralto, and the program will include some highly interesting numbers, the most prominent of which is an orchestral selection from Die Königs-kinder, by Humperdinck, performed for the first time in America, concerning which Mr. Koemmenich showed me an interesting letter from Humperdinck congratulating him upon his enterprise. A large orchestral and choral number from the cantata Die Glöcke, of Carl Venh, which is still in manuscript, also figures on the program. The orchestra will be composed of members of the Metropolitan.

The first musical affair of the Brooklyn Institute occurred last Wednesday evening, with success that was flattering to those interested. Association Hall was filled completely with an audience prepared to enjoy the excellence of the program accorded them. The soloists were Miss Eleanor Meredith, Miss Geraldine Morgan and Mr. Max Heinrich. Mr. Jacques Friedberger was the accompanist. Miss Meredith gave two groups of songs:

Träume.....Wagner
'Twas April.....
Nocturne.....Nevin
And
Elegie.....Massenet
Spring.....Henschel

Especially in the last number did Miss Meredith delight her audience, who demanded a reappearance, which she, however, denied them. Miss Morgan's violin numbers were Reverie, by Vieuxtemps, and Sarasate's Zigeunerweisen, for which she gained an enthusiastic encore. We all have hobbies, and one of my fondled, petted ones concerning the study of music is that after one has passed successfully through the different phases of study, which

includes technic, phrasing, &c., the broadest school lies before the student. Perhaps it lies invitingly, perhaps it may be repulsive, but the name of that school is Life—not society, mind you, not ladies and gentlemen, but people, the heartbeats of the masses that love, hate, enjoy, suffer in a human, characteristic way, without the stultifying effects of social customs. In hearing Miss Morgan's interpretation of that passionate, throbbing thing of Sarasate's I was more than ever of this impression, and I felt that no teacher in the world could have accomplished for her what a visit to a wild, almost barbarous gypsy camp could have done. It might have revealed to her the meaning of hot blood and abandon, it might have shown her the difference between life as agreeable and life as passionate. However, I am glad she played an encore; it showed me the possibilities of her work in other lines, although often she makes her violin sob too much, a sort of superfluity of the portamento.

Mr. Max Heinrich gave three groups of songs. Had he given twelve he would have held his audience as securely as one can be held. Upon entering the hall, where he was already singing, I noticed with displeasure that he was playing his own accompaniment, but it did not take me long to realize that Mr. Heinrich was doing more for music than posing as a virtuoso of song. He was giving a recital in the true sense; he was interpreting, and how delightful it was. I never knew a singer in my life whose thought, sotto voce, was not "will that accompanist follow or push me through my continuous desire to sing ad libitum," and the accompanist (who has my sympathy) is wondering with a tremulous agitato in his mind, "What on earth is she going to do next." But here was perfect ease to the singer and to the hearer.

After the Erl King, where the accompaniment, that renowned difficulty, did not detract one iota from the vocal power, Mr. Heinrich stepped from the platform of a great singer to that of a great artist.

His numbers, to many of which he was compelled to grant encores, were the following:

Am Meer.....Schubert
Frühlingsglaube.....
Gruppe aus dem Tartarus.....
Der Erlkönig.....
Where e'er You Walk.....Händel
Bird and Rose.....Horrocks
Finch and Robin.....d'Albert
Songs of Araby.....Clay
Gypsy John.....
Allah.....Chadwick
I'm Wearin' Awa'.....Poote
I Cannot Help Loving Thee.....Clayton Johns
My Rosalie.....Dulcken

EMILIE FRANCES BAUER.

The Living Issue.

Editors The Musical Courier:

IT hardly seems to me that enough of the praise due to your Paris correspondent for the persistent and interesting way in which she has shown up much of the humbug and worse connected with the mania for European study, especially of vocal music, has appeared in your columns. Frequently in glancing over the various musical papers that come to my desk have I seen commendatory allusions to these particular articles, and personally I should like Miss Thomas to know of the wide commendation that her words have evoked; but it seems to me that she has hardly exhausted the subject or done justice to the corresponding humbuggery connected with the study of the piano, possibly because piano students as a rule seek teachers in the cities of Germany, where they are out of your Parisian correspondent's field. Mr. Floersheim's letter and Mr. Huneke's contribution to the current issue are effective and welcome words along that line.

I was very forcibly struck recently by the rapturous words of a young lady correspondent of one of our musical papers, with regard to the teaching of a certain enormously famous European piano teacher of to-day. It was perfectly evident from her description of the lesson

given and the criticism offered that a halo of humbug existed in the room of the famous master which he took little pains to dissipate, but of which the young lady herself was apparently blissfully unconscious.

The idea that the effect produced is nothing, but that the way in which it is produced is everything, and that months and even years can be wisely expended in learning how to accomplish in a different technical manner the identical musical expression and interpretation of which the student was fully capable before going to the new and widely known teacher, is one that should be dissipated as quickly as possible. We have put altogether too much stress upon technic, we have criticised our pupils and concert artists too much on the score of their way of doing things, and have given too little attention to the significance and beauty of the compositions that they have performed. It is undoubtedly owing to the tendency to magnify technic that we have such a small repertory offered to us, each new pianist desiring to display his skill in overcoming difficulties that are well known to the audience through the presentation of other performers, instead of having an ambition to extend the range of music with which the audience is familiar.

It has been demonstrated repeatedly that everything requisite for the most perfect technical performance of the most elaborate and difficult works can be taught in the highest perfection in this country, and while there are undoubtedly advantages for certain lines of musical study offered in Europe, too often those advantages are overlooked by those who go to Germany for study, in their efforts to perfect their technic, or acquire the novel technical ideas of some teacher of whom they have heard. I have in mind at this moment a student of the most exalted talent who uniformly refused to attend a concert or to allow himself any other recreation, as he termed it, until he had accomplished his ten hours' piano practice and his four hours' work in composition. While his case may be extreme, there is no question that many others are making his mistake in putting into the background that which is really of the most vital importance in European musical study.

You cannot, it seems to me, put your columns to a better use than in making it evident to our American students that so long as they need to make special study in technic, the best place for them is right here at home.

HENRY G. HANCHETT.

316 FIFTH AVENUE, NEW YORK, October 26, 1906.

Hanchett.—Dr. Henry G. Hanchett, who has recently been appointed chairman of the program committee for the meeting of the Music Teachers' National Association in New York next summer, has arranged to give a course of Beethoven readings in Steinway Hall, beginning in January.

These readings, which have been given for two seasons in Brooklyn, have proved to be of marked interest and value. They consist of a recital of one of the sonatas, preceded by a very careful detailed analysis of the work along some special line in each instance; that is to say, the mere formal analysis of the structure of the sonata affords subject matter for but one or two of the later readings, the earlier readings being preparatory, perhaps, to them, but very valuable in themselves independently.

For example, the rhythmical outlines and the handling of accentuation and other peculiarities of rhythm are the only subjects considered at one of the readings; another will be similarly restricted to various imitative devices made use of in the course of the sonata; a third will show those points which bind the different movements of the sonata into a single work; and other readings will take up other features and thus prepare for the understanding of the sonata form in its complete sense, when that is reached toward the close of the course.

The musical department of the Brooklyn Institute made use of a course of sixteen of these readings last winter, eleven of which were devoted to Beethoven. The course planned for Steinway Hall will consist of ten readings, all of which will be devoted to Beethoven.

Further particulars will be announced in due time.

MR. RUDOLPH ARONSON takes pleasure in announcing the engagement for this season of

MADAME TERESA

CARREÑO,

THE WORLD'S GREATEST PIANISTE.

ALSO

MR. MARIX LOEWENSOHN,

THE FAMOUS 'CELLO VIRTUOSO.

Address all communications: CONCERT DIRECTION RUDOLPH ARONSON,

BIJOU THEATRE BUILDING, Broadway and 30th Street, NEW YORK.

MADAME CARREÑO'S First Performance Philharmonic Society, New York, January 8, 1897.

CONCERT HALL

(SEATING 500)

OF THE

New York College of Music.

128 & 130 E. 58th Street,

CAN BE RENTED FOR

Concerts, Recitals, Choral and
Orchestral Performances,
Private Theatricals and Lectures.

Dates can be secured by addressing as above.



BOSTON, Mass., October 30, 1896.

THE first concert of the twelfth season of the Kneisel Quartet was given in Association Hall the 26th. The program was as follows:

Quartet, D major, op. 64, No. 5.....Haydn
 Quartet, A flat major, op. 106.....Dvorák
 (New. First time.)

Octet, op. 30.....Mendelssohn

There are two new string quartets by Dvorák, which were published lately in Berlin. The one in A flat major was played by the Kneisel Quartet Monday evening for the first time in public. I understand that the one in G major, op. 106, has not yet been played.

Dvorák in this op. 105 writes as though he had never seen the Bowery, Spillville, Ia., or Mr. Krehbiel. There is no attempt at suggestion of negroes, American Indians or Creoles. There are no echoes of ballads heard by plantation hands passing by the house; no echoes of camp meeting tunes.

The quartet as a whole, although it was played reverentially and with great spirit by the admirable musicians, left no definite impression of strength or beauty. In the first movement an allegro appassionato with an adagio introduction, cello recitatives and responses thereto linger vaguely in the memory. The movement is not strong melodically, and the harmonic treatment seems occasionally strained without satisfactory result. The scherzo is frank and spontaneous. Dvorák shakes feet on Bohemian soil. In all respects this is the most striking of the movements, and apparently the one most truly musical. For the slow movement is conventional in its melodic expression, and it is diffuse. The finale reminds one of so many last movements, in which you hear the composer say, "Why do they insist on a finale? Well, I'll give them something lively, and the sooner it's over the better for everybody."

These are only impressions. But the circumstances attending the first performance were propitious. The piece was well placed on the program. The charming quartet of Haydn, played with a display of the finest art, had lured the mind to agreeable expectation. The audience was large and very friendly. I was not suffering from organic disease or external irritation. I had dined well, but not too well. And the quartet as a whole seemed dull.

No doubt Mendelssohn's octet is a striking instance of

precocity. The youth of the composer may yet be the chief excuse for playing this piece. The first movement is spun out with the exuberance and inexperience of youth, and the priggishness of the mature Mendelssohn is hinted at strongly in the second. The scherzo is another matter. It foretells the peculiar grace and delicacy of the overture to *Midsummer Night's Dream*.

Messrs. Krafft, Ondricek, Zach and Schulz assisted the Kneisel Quartet. The second concert will be given November 23.

Fired by the eulogy of the rapt "Raconteur," I went to the Bowdoin Square Theatre the 27th to see Maggie Cline in *On Broadway*.

The *RACONTEUR* has so thoroughly exhausted the Celtic characteristics of her art that I am almost at a loss what to say. I wonder if anybody could exhaust Miss Cline.

Truly is she a heroic figure. She would fight to-day for Kathaleen Ny-Houlahan, but she is too full of life to wish to share the grave of Sarsfield.

What chance has Mr. Cornelius Kerr, the rival contractor, with her? "Agus ní riabh faghail cleasda aige da bhfaicleach se Dia nan," which, being interpreted, means, "He had no chance of life if the Lord God himself stood by," concerning which Mangan says, "This is one of those peculiarly powerful forms of expression to which I find no parallel except in the Arabic language."

All young men and maidens eager to become dramatic singers in ultra modern opera should study the art of Maggie Cline. Her breathing is not a merely local affair. She breathes defiance to the foe with her whole Junonian body. She does not fuss and fret about soft palate, or overtone methods, or tones too far back, or the glottis stroke. She opens her mouth, the spirit takes possession of her, the mighty organ sounds the triumph of McCloskey. Her enunciation is a model of distinctness. She paints words as well as phrases. In answer to furious applause after the McCloskey epic, the supreme bard of Banba said with the honesty of a great soul, "You know it's a hard song. You really must excuse me." To have repeated the immortal tune would have been as ruthlessly inartistic as for *Brünnhilde* to repeat her suttee act.

And yet this goddess of battle is eminently womanly when she does not see all things red. Generous, clean, sympathetic, intensely human is her performance. A woman worthy to have danced gigantically with the Mulligan of Ballymulligan at Mrs. Perkins' Ball.

Do you remember Thackeray's description of the unfortunate Miss Little to whom fate has assigned *THE MULLIGAN* as a partner? "Like the pavid kid in the talons of an eagle, that young creature trembled in his huge Milesian grasp. Disdaining the recognized form of the dance, the Irish chieftain accommodated the music to the dance of his own green land, and performed a double shuffle jig, carrying Miss Little along with him. * * * The Mulligan, in the height of his enthusiasm, lunged out a kick which sent Miss Bunion howling; and concluded with a tremendous Hurroo!—a war cry which caused every Saxon heart to shudder and quail." Miss Cline should have been Mulligan's partner in that frenetic jig.

Most musical and like unto a strain of Boccherini is the

entrancing beauty of Miss Beatrice Morgan, an apparition of girlish grace.

The narrator of musical life in Boston should not overlook the fact that Mr. George Fred Williams, welcomed home by Popocrats at Faneuil Hall the 27th, began his address of thanks by singing *America*, in which he was assisted by the band and the audience. It is pleasant to know that even in the heart and passion of a political campaign Mr. Williams does not let a day pass without the practice of scales and exercises. I still entertain the hope of hearing him—after election—at a Symphony concert in Music Hall. I know of several who will vote against him, because they think his sitting in the gubernatorial office would be an irreparable loss to Art.

A symphony by Mrs. Beach will be played at the Symphony concert to-morrow night.

Mrs. Beach is not the first woman to be thus honored in the music life of the world.

There was Mrs. Jeanne Louise Farrenc, 1804-1875. "If the crowd does not know her name," says Pougin, "the greatest artists have recognized it and awarded her their full esteem."

She wrote at least three symphonies. The first, in C minor, was played at a conservatory concert in Brussels, February 23, 1845, and at Paris, April 27 of the same year. The second, in D major, was played in Paris May 3, 1846. The third, in G minor, was played at one of the famous concerts of the Paris Conservatory, April 22, 1849. Praised by Schumann and by Joachim, who played gladly the first violin part in her *Nonetto* for violin, viola, cello, double bass, flute, oboe, clarinet, horn, bassoon, Paris, 1850, in Erard's Hall, she won this tribute from the hardened pedagogue Fétis, who said with reference to one of her symphonies: "She is the only one of her sex in Europe who without scholastic pedantry shows veritable knowledge combined with grace and taste."

Then there was Alice May Meadows White, born Smith, 1839-84. She wrote two symphonies, one of which, G major, was in manuscript at her death. The other, C minor, was played in London at a concert of the Musical Society in 1863, according to the obituary notice published in the *Musical Times* very early in 1885. I have looked over the music journals published in England in 1863, but I am not able to verify the date given and vouched for in the said notice.

Nor do I believe that these musically gifted women have been the only women who composed symphonies.

There is a revival of Sullivan's operettas at the Castle Square Theatre. The *Pirates of Penzance* is on the stage this week, and the *Mikado* is to be given next week. I hear the manager will tempt Fate with a revival of the *Princess Ida*.

You remember Mr. Harry Atkinson in the Chevalier Company, who imitated various musical instruments in a surprising manner. I wonder who was the first to indulge in such pranks for gain. There is the story of the imitator who was crushed by Agesilaus. Plutarch tells it. "An other time being desired to hear a man that natu-

The Masterpieces OF Vocalization.

EDITED BY
MAX SPICKER.

A graded series of Vocal Studies for all voices, selected from the celebrated works of Bordese, Bordogni, Lamperti, Marchesi, Nava, Sieber and many others.

Twenty-three Books at 50 cents.
Will be sent for examination.
Send for latest Bulletin.

G. SCHIRMER, NEW YORK.



ANTONIA H.
SAWYER,
Contralto.
ORATORIO AND CONCERT.
ADDRESS CARE OF
Wolfsohn's Musical Bureau
131 East 17th St.,
New York.

WILLIAM C. CARL, Concert Organist.

TO APPEAR WITH

WALTER DAMROSCH
and SYMPHONY ORCHESTRA

At Carnegie Hall, New York,

— NOVEMBER 15.

TOUR NOW BEING BOOKED.

For terms, dates, &c., address

9 WEST 22d STREET, NEW YORK.



SAMUEL
MOYLE,
Basso Cantante.

ORATORIO, CONCERT,
SONG RECITALS.
VOCAL INSTRUCTION.

Studio: 136 Fifth Ave.,
NEW YORK.

THEODORE SPIERING, VIOLINIST.

Concerts and Recitals.

STEINWAY HALL,
CHICAGO, ILL.



Max Bendix,
Late Concert Master
Thomas Orchestra.

Will accept engagements for

Concert and Recitals.

For terms and dates address

MAX ADLER,
240 Wabash Ave., Chicago, Ill.

rally counterfeited the nightingalls voice: he would not hear him, saying, I have oftentimes heard the nightingall it self."

In Edward Stirling's Old Drury Lane (1881) I found the other day a letter written to the author by a sexton at Stratford-on-Avon. The sexton had met Stirling in Shakespeare's churchyard, and told him that he was a French horn. "I travel with a menagerie up and down the country, blowing my inside out for 22 shillings a week. I'll turn it up and go on the stage. Shakespeare did, and he went to the same school that I did."

Here is the letter:

DEAR SIR—According to promise I write and if you can do anything for me I am not afraid but what I can give you satisfaction. I can imitate the Cornet Saxhorn Clarinet Harp Violoncello etc. can sound four octaves sing old Jowler with imitations of the huntsmans horn bounds in full cry death sound at the distance I was with Offemans in the name of Herr Herlong two months left not liking the party: took the lead in the first March song bass in the glees played second in the rest of the tunes I was born in the same street as the immortal Bard had hold of a deer in the same park that he stolen it's from the day after last Christmas have never been in London yet but thought I should have liked to have come with the deer if you can do anything for me you will oblige your humble servant

JOHN KEMP

Sing Comic or sentimental.

And yet he was not engaged by Mr. Stirling for Drury Lane.

How the authorities differ! I am reminded of this by the apparition of the gallant Colonel Mapleson in New York, and the name of Stirling. The latter says in the book above quoted, "James Mapleson is a noteworthy example of what a man may achieve with talent and industry. He had the tact to 'seize the tide before it ebbed.' Originally in a very humble capacity in the orchestra of Drury Lane, by a chain of fortunate circumstances he becomes a master; his vocal advent, *Alfonso* in *Masaniello*, did not add to his fame. *Count Florestine*, in the *Bohemian Girl*, was his next attempt at the Princess."

Now, Mapleson in his Memoirs says he made his debut at Lodi as *Carlo* in *Linda di Chamouni*. He afterward sang at Verona the part of *Manrico*. He replaced there Bettini, who married a sister of Max Maretzek. The colonel learned the part in four days, "my final study being made in the diligence with no musical instrument to aid me except a tuning fork. * * * I made a sufficiently good impression at Verona to cause Signor Bettini, who on my arrival was seriously ill, to get perfectly well after I had made but two appearances." In 1854 the colonel gave a concert in London, with Clara Novello, Miss Dolby, Mrs. Arabella Goddard, Sims Reeves and Formes, and he took part in it. Then his throat was attacked. The surgeon "deprived him of tonsils, uvula and voice." Not a word about *Masaniello* or *The Bohemian Girl*. Whose memory is at fault?

PHILIP HALE.

Boston Music Notes.

BOSTON, MASS., October 30, 1896.

The Boston office of THE MUSICAL COURIER is constantly receiving inquiries about reliable accompanists. In response to these inquiries attention is called to Carrie King Hunt, pianist and accompanist. Mrs. Hunt reads the most difficult music at sight, and has had experience

in playing accompaniments for vocalists that guarantees her fitness for the work, and wherever the services of an accompanist are required, whether for instrumental or vocal soloists, concerted music or chorus work, she will be found a valuable and efficient musician. Mrs. Hunt's address is care MacCoy Music Company, 165 Tremont street, Boston, and all letters and telegrams will receive prompt attention.

Mr. Eliot Hubbard will be one of the soloists at the concert to be given November 25 at the Hotel Vendome in aid of St. Stephen's Church.

Mr. W. H. Clarke made a great hit on Wednesday evening as the *Pirate King* in the *Pirates of Penzance*, at the Castle Square Theatre. Mr. Clarke's voice is exactly suited to the music of the part, and he received an ovation for the well-known *Pirate's Song*, obliging him to take an encore. He was a most fierce looking pirate, and a deep bass voice certainly goes with the character.

Miss Anna Miller Wood has booked a number of engagements for the coming season. Last week Wednesday she sang in Milton, at the Club House, at a concert where Mr. Ricketson, Mr. Wulf Fries and the Messrs. Bennett participated. Miss Wood sang a group of Scotch and a group of French songs, accompanying herself.

Mr. Charles Albion Clarke, well known as a musician, will give an exhibition of his water color sketches at his studio, November 4, 5, 6, 7, from 10 A. M. to 4 P. M.

The Virgil Practice Clavier gave three concerts during the week at Brockton, Providence and Nashua, N. H. Miss Stella Newmark and Miss Florence Traub were the soloists. Mrs. Virgil was present and gave a ten minutes' talk upon the practical results obtained by the use of the Virgil method and practice clavier.

Applications from new pupils at the Copley Square School of Music have come in with such a rush that the classes are nearly all filled for the season.

Mrs. Kate Chittenden's lecture in the rooms of the Copley Square School this evening will attract a large audience. After the lecture an informal reception will be held.

The choir of the Central Church are to give the concert at Wellesley College on Monday evening, November 2. The program has been arranged with great care and is most interesting. This choir has a number of engagements and seems to be in great demand for concerts.

Miss Lillian Shattuck arrived home on Tuesday after an absence in Europe of four months.

The Apollo Club have issued a circular about their concerts, by which it will be seen that the four concerts take place on November 24; February 2, March 31 and May 5. Miss Gertrude May Stein and Herr Halir have been engaged as soloists for the first concert, and Mr. Evan Williams for the second. Other soloists will be engaged later and their names announced. Mr. Ivan Morawski is one of the music committee of this club.

A letter signed by many of the leading musicians and teachers of the city has been addressed to Mr. Max Hirschfeld, director of the Castle Square Theatre orchestra, expressing the appreciation of his services in enlarging and broadening the musical tastes of the Boston public and suggesting a public testimonial. In response Mr. Hirschfeld says, in announcing the time, place and subject of the proposed concert:

"In looking through the records of the Händel and Haydn Society recently I noticed that although Rossini's

Moses in Egypt had been given by its members nearly a half hundred times, it had not been sung for nearly thirty years. These facts have led me to choose this work for a performance at Music Hall on Sunday evening, November 29, and I trust that in making this decision I have merited the confidence you have shown in your most kind letter."

In the Superior Court, October 26, Eugene Tompkins, proprietor of the Boston Theatre, was fined \$100 by Judge Gaskill, for giving a concert in his theatre Sunday, May 3, which was not a sacred concert or one given for a charitable object. The concert was given by Sousa's Band.

The fourth series of Miss Orvis' concerts will be given in Chickering Hall on four consecutive Saturday mornings, beginning November 21. Three of the concerts will take the form of lecture recitals, among which will be an illustrated lecture by Louis C. Elson, upon the Childhood of the Great Musicians; one by Miss Helen A. Brooks, upon the Old English Dances, fully illustrated by old dances, gigue, gavots, minuets, &c., and one by Miss Orvis on the Piano Sonata, and its development from the song and rondo. On December 12, there will be an especial performance for the children, at which Miss Inez Day will read the Christmas story of the Nutcracker and the Mouseking, and Reinecke's music will be performed by her pupils, and also two overtures for eight hands on two pianos.

Mr. Louis C. Elson will lecture before the Drexel Institute, at Philadelphia, as soon as the Lowell Institute course is finished. The audiences at the lectures which are given in Huntington Hall are only limited by the seating capacity of the hall. During the lectures Fischer, Gruenzel, North, C. Behr, Davis, Strasser and Stewart have assisted in showing the different instruments.

Mr. Albert E. Bradford, instructor of music in the Everett public schools, died Thursday, October 29. He was forty-three years old and unmarried. Mr. Bradford was born in Turner, Me., and belonged to a family identified with music. In his younger days he was a pupil of Dr. Mason, the first person to introduce music into the curriculum of the public schools. He received special attention from his master and was considered one of the best music teachers in the State. He went to Everett three years ago, and for the preceding nine or ten years taught music in the public schools of Hingham, Cohasset and neighboring towns. He was a cousin to Commander Bradford, of the United States Navy.

The funeral took place from Mr. Bradford's late residence, 9 School street, Saturday morning.

Mr. Edward Torpay, a well-known singer, died on Tuesday night in New Haven, Conn. Some years ago he traveled with the Wilbur Opera Company for a season. He afterward belonged to the Boston Ideals and the Emma Abbott and Duff opera companies. For the past year he had been a member of the Casino Opera Company, of San Francisco. He was forty years old.

Wanted—Position as accompanist and to coach singers in the studio of a vocal teacher. Applicant is a young lady who has had experience. Address Miss A. B. X., care THE MUSICAL COURIER, New York.

NOTICE—Mr. William Otis Brewster, piano, organ and composition, has removed his studio to 28 East Twenty-third street. Pupils received at all hours from 9 A. M. to 5 P. M.



Wilke.

Mary Louise Clary, America's Greatest Contralto.
J. W. McKinley, Tenor.
Carl E. Dufft, Bass-Baritone.
Kathrin Wilke, Dramatic Soprano.

And Other Leading Artists.

Remington Squire, Manager.

113 West 96th Street, New York.

Clary.



THE SCHOOL OF VOCAL SCIENCE (Organized 1896-7).

Training the voice for singing from a scientific standpoint; also for speaking, more especially public (clergymen, lawyers, actors, &c.).

Eradicating defects like lisping, stammering and stuttering. Diseased conditions of the throat and nose treated by a well-known specialist.

The Swedish system of physical culture (employed by great singers, actors and public men).

Instruction in the anatomy and physiology of the voice, musical theory, interpretation, accompanying, languages, acting, fencing, stage deportment, &c.

Department for training teachers. For particulars and circular address or call at 241 W. 44th St., New York City.

RICHARD W. CROWE,

Mus. Doc. (Cantab).

CONCERT ORGANIST.

(Organist and Choir Director of St. Agnes' Church, Brooklyn.)

Compositions edited, revised and scored for Piano, Voice, Organ or Orchestra. Advanced pupils received in the study of harmony, counterpoint, composition, the organ and orchestration. Clubs and societies conducted. Correspondence solicited as to terms.

Address care of

C. H. DITSON & CO., 867 Broadway, New York; or
F. H. CHANDLER, 300 Fulton Street, Brooklyn.



CHICAGO OFFICE THE MUSICAL COURIER, 1
226 Wabash Avenue, October 25, 1896.

THE pity of it! If one could only write and have the courage to write as one thinks. So thought I on Saturday night as I sat during the intermission at the Auditorium, meditating on the changes that had taken place during the past few months in what should have been our hope and pride musically—the Chicago Orchestra. Where was the old familiar, characteristic attack which had distinguished the orchestra during the years of Max Bendix's reign as concertmaster? Where the tone of the glorious instrument owned by Theodore Spiering? Where, again, Adolph Weidig, one of the soundest musicians in the city, and where several others almost as necessary to the life of this great organization? Where, oh, where? Again I say, oh, the pity of it! Out upon personal spite, snarling and bickering where art is concerned, and give us the orchestra of last year! After all, is there any art? It seems to me as if we here in Chicago have to be led like so many puppets on a string, and follow where the golden dollar and "society" are seen. It is wrong, all wrong; the bait is the social light, not the glorious art. The basis of attraction is dross, nothing but dross, and the beauty of a symphony pales before the creation of a bonnet. That's how much weight artistically our orchestra possesses. Let him deny it who can. Of course I know there are many music loving people, but the majority contract the habit of going to the Chicago Orchestra concerts because the nabobs and nabobesses of our plutocracy are there on view. No, there is no real music here, or else such an insignificant, routine player as Ernest Wendel would never have been given the important position which Max Bendix had dignified personally and artistically. Indeed, he was the logical successor to Mr. Thomas, and wanting him the orchestra loses considerable assurance of its permanency. Supposing anything were to befall Mr. Thomas, who is there in Chicago could take his place? It would be either disband or Bendix.

I began to compare the present leader with the late concertmaster, and thought of the grand tone which the audience had always eagerly awaited in seasons gone by, and then to hear the present thin, piping performance, one so entirely wanting in decision, was disheartening in the extreme.

From a musical standpoint, the best music in the real sense of the word in Chicago to-day is that heard at the chamber concerts given by the Clayton F. Summy Com-

pany, for which the Spiering Quartet has been engaged. Lovers of the truly great master works can have their needs fully satisfied at the series of 1896-7, which was inaugurated on Tuesday. The concerts may not appeal to the society element, but they must attract all the educated musical people who prefer good workmanship to glittering superficiality.

The Spiering Quartet undoubtedly did some of the best ensemble playing I have heard in Chicago. There was a refinement and delicacy of expression, and at the same time splendid tone work, seldom experienced. The program opened with Beethoven's quartet in E minor, op. 59. At once it could be seen how much this quartet of players, comprising Theodore Spiering, Adolph Weidig, Otto Roehrborn and Herman Diestel, had gained since last season. Extensive practice and incessant study have made them well in touch with their subject. The second of the three numbers was Saint-Saëns' trio for piano, violin and 'cello, with Walter Spry at the piano. The last selection I did not care for particularly, the quartet by Hozengerberg. It is commonplace in design and conventional in treatment, with a suggestion of heaviness through the entire work. The third movement is the brightest, the motive being well defined and elaborated, but this the only one of the four to give each instrument any opportunity. However, the Spiering Quartet did excellent justice to the composition.

Apart from the Spiering Quartet, the concert was memorable for the introduction of a new pianist, Walter Spry. Pianists grow apace, they are thick as weeds, and few are worth really more than passing mention, for such artistic playing as Mr. Spry's is unfortunately too rare. His playing was technically flawless, and with finish and breadth. I do not know when I have heard a young pianist give me so much pleasure, such neat, clean, and at the same time scholarly and brilliant playing. It was the work of an artist, and from which many of our younger players might well take a lesson. No straining after artificial effect, every phrase was honest and true and glowing with tone color. I was specially impressed with Mr. Spry's ability to keep entirely in touch with the other instruments without making the piano dominant to the disadvantage of the 'cello and violin. It was an example of ensemble playing to which, unhappily, we are not often treated. Musicians and critics praise Mr. Spry, whose playing surprised and delighted even his friends, who knew the good work of which he was capable. There should be a big future for Walter Spry, judging from his performance of Saint-Saëns' trio, with its exceeding difficulties and intricacies. Altogether these concerts will act as an educator. Here in Chicago we are but of few years' growth, and such music as heard on Tuesday must have an influence toward the higher development of the city's musical art here.

I see in a paper a letter from an excited parent regarding the supreme benefit derived from contact with Leschetizky. I know several pianists in this city who do not speak in terms of unalloyed reverence of his great mogulship. On the contrary, more than one has expressed an opinion that time and money were wasted in Vienna.

Mrs. Luella Clark Emery gave a musicale on Monday

night in honor of Miss Nina Bertini Humphrys, who is here on a visit and taking a well deserved rest before returning to New York and work. The pretty studios were crowded in anticipation of some good singing, and it is not often that we hear on the same occasion three such excellent vocalists as Mme. Ragna Linné, Mrs. Genevieve Clarke Wilson and Miss Bertini Humphrys, who all contributed to the program. Mme. Linné was in splendid voice and sang A Night Song (Victor Harris) with power and sweetness. She is a fine artist, heard far too seldom. Mrs. Clarke Wilson gave the pleasure always expected of her, and Miss Nina Bertini Humphrys sang in her captivating way so well known to Carl Rosa opera audiences. Miss Grace Ensminger showed considerable improvement in her violin playing since I last heard her, and Misses Sibyl Sammis and Carter gave evidence of good study. Of course Mrs. Luella Clark Emery accompanied in such a manner as might be expected from her.

Max Bendix plays the following program Friday in Pittsburgh:

Sonata.....Händel
Gavot, with variations, by Tartini.....Corelli
Grand concerto, No. 4.....Vieuxtemps
Nocturne.....Chopin
Albumblatt.....Wagner
Polonaise.....Wienawski
Carmen Fantaisie.....Hubay

Max Bendix will be the instrumental soloist, appearing at the first concert given by the Mendelssohn Club December 8. I am glad to see that the management has accepted my suggestion as to home artists. The Mendelssohn Club is such an artistic organization that it cannot afford to be wrong in its policy. Certainly it is a move in the right direction when the appearance of such an artist as Max Bendix is assured. He plays in Pittsburgh October 30, South Bend November 21, Standard Club, Chicago, November 25, and gives a recital in Steinway Hall in December. Immediately upon his return from South Bend seven Bendix pupils will also give a recital, for he has some exceptionally talented violinists studying with him.

Mrs. Genevieve Clark Wilson gave a song recital at Mrs. Hess-Burr's studios on Wednesday. The program was interesting, and of course beautifully interpreted. English, French, German and Italian music were all represented, Mrs. Wilson singing ten numbers. I liked especially the aria from Der Freischütz, Schumann's Widmung, and the Throstle, by Maude Valerie White. There is a culture, a refinement and finish about Mrs. Wilson's singing that impresses one so differently from many other vocalists. The charm about her manner always reminds me of

a soul
So full of summer warmth, so glad,
So healthy, round and clear and whole.

I read a letter in this week's MUSICAL COURIER from Signor Vittorio Carpi reflecting upon Mrs. Hess-Burr and claiming she did not number among her pupils Miss May P. Thompson, who, by the way, is a most promising young singer. Now, Mrs. Burr's reputation is too high, she is too well respected and liked for any statement to injure her, but still it is only just to reiterate that Miss Thompson is studying with her, and will continue to do so.

William H. Sherwood plays the Schumann quintet at

SEASON 1896-97.

The Great Dutch Pianist

SIEVEKING

UNDER THE DIRECTION OF

Mr. VICTOR THRANE,

33 Union Square, W., New York.



SUCCESS...

SIEVEKING'S reappearance at Boston with the Symphony Orchestra won a renewal of previous triumphs...

"As stormy recalls as any artist has received at these concerts."—*Boston Herald*, October 25. BEN WOOLF.

"Mr. SIEVEKING's exhibition of strength and brilliancy was rewarded liberally by the long continued and hearty applause of the audience."—*Boston Journal*, October 25, 1896. PHILIP HALE.

"Mr. SIEVEKING was given a splendid ovation at the close."—*The Boston Post*, October 25, 1896.

"SIEVEKING was recalled again and again at the close of the concerto."—*Boston Globe*, October 25, 1896.

"Mr. SIEVEKING was recalled repeatedly and with great warmth."—*Boston Courier*, October 25, 1896.

"His work is sound, honest work, and back of the all-sufficing technique is the brain of the thinker and the soul of the artist."—*Boston Gazette*, October 25, 1896. PHILIP WOOLF.

FOR TERMS, DATES, ETC., ADDRESS

The Wolfsohn Musical Bureau,

131 EAST 17th STREET,

NEW YORK.

CAMILLE SEYGARD,
PRIMA DONNA SOPRANO.

ADELE AUS DER OHE,
PIANIST AFTER JANUARY 1, 1897.

the third in the series of chamber concerts, December 19. The other pianists engaged are Arne Oldberg, Mrs. Lapham, Ella Dahl and Richard Breening.

The Liebling Amateurs have reorganized for the season, and will soon resume their meetings.

Brooke and his Chicago Marine Band are home after playing a summer engagement in Philadelphia, and for the Pittsburgh Exposition, and concerts in about fifty other cities. This is the first time that any band located outside of New York has ever been employed to fill such engagements, which shows that Chicago is making progress in the line of military music, and reflects more or less credit on the manager, Mr. Howard Pew, who was formerly with Mr. Gilmore for a number of years. He is well known among managers all over America, and his indorsement of any organization has its weight, while Brooke always more than carries out his promises. He has selected the Columbia, the largest theatre in Chicago, for the series of home concerts this season, and for the opening, November 8, Conductor Brooke has arranged the following program, which indicates the popular caste to be given to the concerts all winter:

Fanfare Militaire, March of the Marines..... Brooke
(Dedicated to the U. S. Marine Corps, Washington, D. C.)
Overture, Festival..... Lortzing
Waltz from The Wizard of the Nile..... Herbert
Mosaic from La Cigale..... Audran
Grand Potpourri on the works of Paderewski.....
Solo for mezzo-soprano, Page's Aria from The Huguenots..... Meyerbeer
Miss Sibyl Sammis.

Polka caprice, The Water Mill..... Tilliard
The Cycle Queen Two-Step (first time)..... Brooke
(Respectfully dedicated to the cycling ladies of the world.)

Czardas, Last Love..... Braham
Fantasia pastorale, Shepherds' Life in the Alps..... Kling

Mr. Leo Stern, the English 'cellist, who visits America this spring, is touring England, Scotland and Wales, in concert, with Mme. Adeline Patti, before enormous audiences most enthusiastic in character.

Mrs. May Phoenix Cameron is to sing The Messiah in Des Moines in December, and is to sing Isaiah in Minneapolis in January.

Mr. George Hamlin sings in Samson and Delilah, in Providence, November 20, instead of November 17.

Miss Jennie Osborn, Mrs. May Phoenix Cameron, Mr. Fred W. Carberry and Mr. Charles W. Clark sing The Messiah in Des Moines in December.

Miss Villa Whitney White has returned from Europe and will open her season with a recital before the Amateur Musical Club November 5. Miss Dillingham will accompany her, as usual.

Mlle. Alice Verlet makes her Eastern debut with the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch, November 1, in Carnegie Hall, New York.

Mr. Frederick W. Carberry is to sing in Des Moines in The Messiah in December, and in the oratorio of Isaiah in Minneapolis in January.

At a musical given in Kenwood last Thursday I was much struck by the excellent singing of a young basso cantante, Mr. B. Phillips, who will make a bid for public favor in the near future. He has a really fine voice, of capital range, and sings with expression and much intelligence. He interpreted several songs with great success,

Schumann's Two Grenadiers receiving far better treatment than is expected of the average singer. Mr. Phillips has good dramatic power, as was shown by two recitations which he gave with telling effect. If he has as much capacity for work as he has ability there should be an estimable career for him. The same evening I heard Mrs. Robert Rae, a dramatic soprano with strong musical temperament. Although an amateur, she can still give many professionals hints in the matter of operatic aria. She sang Robert, toi que j'aime, and Haydn's My Mother Bids Me Bind My Hair, two selections so entirely opposite in character as to demonstrate her versatility and artistic capabilities. Had Mrs. Rae's circumstances been different, unquestionably she would have made a name for herself in the musical world. FLORENCE FRENCH.

Concert Direction.

ALL first-class artists' tours conducted and single bookings made in Detroit and elsewhere. A specialty of booking pre-eminent bands and selling dates. Anything in the shape of conducting concerts and musicals in Detroit attended to. The only concert bureau in the city which is well advertised in several amusement papers. Managers of artists are requested to write, letting me know their talent, and those of lecture and concert courses are requested to correspond for terms for my artists, dates, &c. Address John C. Young, Jr., 95 Pitcher street, Detroit, Mich.

Aldis J. Gery.—Mr. Aldis J. Gery, the Autoharp virtuoso, and Mr. Hermansen, the violinist, furnished some very interesting music at a large banquet tendered to Congressman Stewart, of Rutherford, N. J., on Wednesday evening, the 28th ult.

Pianos for Musicians.—For sale a parlor grand piano, used one year, made by a well-known, high grade New York piano manufacturer. Also a new Boston upright piano with a special device of great service to vocalists or students or teachers. Address THE MUSICAL COURIER.

Julie Wyman Singing.—Mr. H. L. Brainard gave a piano recital at Unity Hall, Hartford, Conn., on Thursday night, and the outer leaf of the program simply stated that "Julie Wyman will sing." She did sing gloriously, as several accounts from Hartford report it.

Mr. Brainard played a novel program, consisting of works by Howard Brockway, Ethelbert Nevin, E. A. MacDowell, the E minor sonata of Grieg and Allegro Scherzando by Pierné, the intermezzo of the op. 117 by Brahms and a bit by Sinding.

Mrs. Wyman sang groups of songs by Mrs. Gaynor that were redemanded, which was also the case with Guy d'Hardelot's Chanson de Ma Mie. The other songs were by Brainard, MacDowell, Ethelbert Nevin, Augusta Holmès and Frank E. Sawyer. The human voice never was heard with greater delight in Hartford than on Thursday night at this particular concert.

On Sunday afternoon Mrs. Wyman sang at Mr. B. F. Lang's in Boston, the afternoon having been especially set apart for that purpose. On November 8 she sings Edgar Stillman Kelley's Israel, with orchestra under Damrosch, here. Mrs. Wyman teaches singers in French and English songs.

William H. Rieger.

IN the ranks of America's singers no name stands forth with more distinguished prominence and favor than that of the tenor, William H. Rieger. An artist of superb voice, rare musical intelligence, abundant feeling and dramatic power, William H. Rieger was from the very date of his début greeted and widely acknowledged as a leading tenor of his period in concert and oratorio in America. He was exactly the singer of whom the public stood in need, rich-voiced, commanding a large repertory, and always reliable. For these valuable reasons, extremely difficult to meet combined, Mr. Rieger has succeeded in holding with prominent success his position of concert and oratorio tenor in America longer than any other tenor who can be remembered.

To enter minutely into a description of the great beauty and value of Mr. Rieger's voice as an instrument, aside altogether from his finished development in the art of song, would be to repeat a tale made familiar to musicians and a music-loving public all over the States of America. Unlike many other successful artists Mr. Rieger was not called upon to make any slow climbing at the start. The splendid vigor and musical beauty of his voice, its immense range and apparently inexhaustible resources, to which were added a supreme ease and sympathetic intelligence in delivery, at once won for him from critics and public an unqualified praise on the highest plane. Mr. Rieger's work having always maintained its original remarkable standard, nothing but high commendation in criticism has since been associated with his name, and the fair, judicious analysis of the public press has made his reputation as a tenor a familiarly recognized household fact among the musical people of America.

The quality of Mr. Rieger's voice is silvery and vibrant, the range is unusually wide and the quality throughout absolutely pure and even. In the abundance of its volume the impression is produced that the tenor's powers could never by any possibility be overtaxed. After the obvious strain displayed by many tenors to reach a certain spot in the upper register, a strain in which the audience is called on to participate, and which it well knows could not directly be compassed by the singer a second time, the superb ease of Mr. Rieger's delivery is a genuine delight and rest to hear. Full and musical up to the very top limit of its compass Mr. Rieger never needs to force his voice, but uses it even under the stress of powerful climax with admirable reserve and repose. In this way his dramatic effects are particularly telling and always purely musical, the color of the tone never becoming impaired by the pushing and forcing which so many tenors feel obliged to resort to in order to be heard as prominently as they desire.

A very busy season lies before Mr. Rieger this winter, as usual. Engagements are already booked according to custom with the leading oratorio societies all over the country. In addition Mr. Rieger will be heard a good deal in concert work, his art as a purely lyric tenor being quite as great as in the singing of oratorio, with which the public is accustomed to associate him. He will travel with Nordica on her Southern tour during the month of November, and will also be heard in song recitals in the provinces and in New York.

The fact that Mr. Rieger has filled leading tenor rôles in oratorio with the leading oratorio societies of America

HEINRICH MEYN,

BARITONE.

Concert, Oratorio, Opera.

Address PHIPPS & ALPUENTE,

21 East 20th Street, NEW YORK.

**FANNIE BLOOMFIELD
ZEISLER.**

**The Great
Pianist**

ROSENTHAL

American Tour,
Season '96-97,
Beginning November, 1896.

Under the Direction of

The Henry Wolfsohn Musical Bureau,

131 EAST 17TH STREET, NEW YORK.

The STEINWAY Piano will be used.

Available for engagements east of
the Mississippi River

FEBRUARY ONLY.

Pacific Coast Tour—November—January.

English Tour—Spring, 1897.

First Appearance!

CARNEGIE

MUSIC HALL,

Tuesday Evening,

November 10,

WITH

Grand Orchestra.

since his debut has given basis to the idea that he is first and above all things, if not solely, an oratorio tenor. He most certainly is an oratorio tenor, and he is also a lyric tenor, and as an artist in concert or a singer of complete recitals is as delightfully satisfying and successful as he has ever proved in oratorio. His repertory is extensive, the songs of all schools in all the prevailing languages being included. German Lieder, however, are his special preference, and these he sings with an intellectual sympathy and understanding not often encountered. Schubert, Schumann, Franz, Lassen and the rest of the lyric kindred have been faithfully studied by Mr. Rieger, and their full artistic import been well absorbed. Hearing Mr. Rieger sing these German Lieder this season will be a satisfying pleasure to lovers of pure song both in New York and the provinces.

Because of Mr. Rieger's wealth of tone, large, broad style and general marked equipment, surprise has often been expressed that he did not enter the operatic field. Plenty of inducements have been held out to him to do so, but the tenor has found no reason to relinquish the concert platform, whereon he has met with such unremitting success. From the day of his first appearance William H. Rieger burst into prominence—a prominence which he has always been able to maintain, because it was based in the first case on sterling merit and cultivation. All the concert and oratorio work he could possibly do, and more, was steadily offered him, so that no financial temptation lay for him in opera. His engagements have been enviable ones in America, and a tenor here with all the engagements he can possibly fill occupies a desirable position, upon which it might prove a doubtful step to turn his back.

During his visit to Europe with the Arion Society a few years ago very attractive offers for opera were made Mr. Rieger, but engagements so important and so many awaited his return to America that he declined. Incidentally he has rejected various offers for opera since, always falling back on the fact that he enjoyed his concert work, and having the best and most of it there was to be had did not possess the same incentive for making experiments in new fields which influenced other artists.

Abbey, Schoeffel & Grau made Mr. Rieger the last proposition for opera which he took under serious consideration. It was for opera for this season, but Mr. Rieger, after weighing matters, decided to adhere to his old plans, oratorio, concert and song recitals. The tenor's genial, refined and unaffected address wins him many friends, and the live intelligence of his manner shows plainly the musician to be trusted and the artist who could more quickly acquire a rôle than the average of his brethren when necessary.

Socially as well as artistically William H. Rieger stands in high favor among a wide circle of music lovers and musicians. Simplicity, modesty and earnestness form the key to a character which has made for itself a foremost place in our current vocal history.

The press notices which have made William H. Rieger's name familiarly known over the length and breadth of the land, even to those who have never heard him sing, would

fill of themselves many volumes. A few clippings, however, typical of their general character are here appended: The honors were fairly divided between Mme. Nordica and Mr. Rieger.—*The Herald, New York City.*

Mr. Wm. H. Rieger won green and fragrant laurels for the admirable singing last evening.—*The Tribune, New York City.*

Mr. Rieger, the king of tenors, has a voice of mellow quality which is seldom heard, and his mezzo voice is of superb loveliness.—*The World, New York City.*

Mr. Wm. H. Rieger's singing, both in respect of tone production and declamation, left nothing to be wished for.—*The Sun, New York City.*

Mr. Rieger was loudly encored and the audience showed their appreciation of this remarkable and highly gifted artist.—*Times, New York City.*

Mr. Wm. H. Rieger's singing was an instructive specimen of the best style.—*The Advertiser, New York City.*

Mr. William R. Rieger is one of the best oratorio tenors the New York Oratorio Society has ever engaged, and his singing was especially good last night.—*The Press, New York City.*

Mr. Rieger sang with the same inexhaustible volume and artistic feeling.—*The Recorder, New York City.*

Mr. Rieger, always reliable, sang excellently, with prodigious wealth of tone, great vibrancy and large, firmly sustained phrase. It would be hard to replace this tenor in oratorio. At his command he has such an abundance of tone that the supreme ease with which he can fill a building is a restful thing to listen to in itself. But Mr. Rieger has possessed himself thoroughly with oratorio methods, and delivers his phrases with great dignity and repose.—*The Musical Courier, New York City.*

Mr. Wm. H. Rieger's singing was exquisitely artistic.—*The Journal, Boston, Mass.*

Mr. Wm. H. Rieger was greeted with such evidence of approval that he achieved a signal triumph.—*The Post, Washington, D. C.*

Mr. Rieger is a great favorite here; he sang very artistically and was vigorously applauded.—*The Witness, Montreal, Canada.*

Mr. Rieger's tenor voice delighted with its richness and purity; he sang with much expression and dramatic fire.—*The Journal, Indianapolis, Ind.*

Mr. William H. Rieger's artistic singing could not be equaled by any tenor in this country; it was the crowning work in the oratorio.—*The Courier, Buffalo, N. Y.*

Mr. Rieger displayed a beautiful quality of voice, masterly phrasing and clear enunciation, leaving a distinctly pleasant memory.—*The Tribune, Chicago, Ill.*

Mr. Wm. H. Rieger, who is a favorite with us, as usual sang artistically, his enunciation and elegant phrasing attesting to his skill as an artist of high repute.—*The Enquirer, Cincinnati, Ohio.*

Mr. Wm. H. Rieger was the most pleasing of all the soloists. He never sang better. His superb tenor voice was distinctly impressive and had De Reszke tones that thrilled one.—*The Journal, Albany, N. Y.*

Mr. Wm. H. Rieger is a well-known and deservedly highly prized singer.—*The Journal, Milwaukee, Wis.*

Mr. Rieger has a silvery tenor voice which now and then bursts forth strongly and then dies away until it sounds like the echo of some sweet singing bird.—*The Star, Toronto, Canada.*

The solos by Mr. Rieger were gems. He received fresh laurels to those already won.—*The Dispatch, St. Paul, Minn.*

Mr. Wm. H. Rieger ran the scale of B natural below the staff to the electric top B, and distinguished himself after his well-known style, carrying off the honors.—*American Art Journal, New York City.*

Mr. Wm. H. Rieger sang his part in such a manner as to make encores necessary. He has one of the purest and best cultivated tenor voices ever heard here.—*The Press, Ann Arbor, Mich.*

Metropolitan Opera Company.

A MEETING of the directors of the Abbey, Schoeffel & Grau Company was held last Wednesday afternoon at the Metropolitan Opera House. There were present William Steinway, president; Robert Dunlap, vice-president; John B. Schoeffel, George L. Rives, Edward Lauterbach and the secretary and treasurer. The following communication was read and adopted, and forwarded to the director of the Metropolitan Opera and Real Estate Company:

OCTOBER 28, 1896.

The Directors of the Metropolitan Opera and Real Estate Company, New York City, N. Y.:

GENTLEMEN—It is with the greatest regret that I am compelled to announce to you the death of Mr. Henry E. Abbey, one of our managing directors, which occurred on Saturday, October 17, after a very brief illness.

The loss of his counsel and advice will be sadly missed, but the arrangements for the coming opera season have been carried forward to such an extent that we may safely say they are practically perfected, and will be carried out as originally planned. We shall meet all of our contracts and endeavor to furnish to yourselves and the public a season of opera such as has not before been equaled, thus contributing our share toward the general result, which is so largely due to the generous sacrifices of your stockholders, and which has given to the music-loving community the most complete and artistic representations of opera in the world.

I would also state that I am instructed by the directors of this company to request of you the favor of allowing us to anticipate the payment of the \$15,000 due to your company on November 15 next, which we shall be prepared to take up on Saturday, the 31st inst.

Very respectfully yours,
Abbey, Schoeffel & Grau, Limited.

William Steinway, President.

The following resolutions were offered by Robert Dunlap and unanimously adopted by the board:

Whereas, Henry E. Abbey has been associated with us as managing director, and has, during this association and for the many years previous during which we enjoyed his friendship, inspired the deepest respect for his ability and services, and the profoundest esteem as a friend and business associate, now that death has taken him from us be it

Resolved, That we express, as far as words may, the realization of the great loss sustained not only by us but by the community. His energy and enterprise were unlimited, his life his own eulogy, and this tribute to his memory can only express our appreciation of him as an associate and our knowledge of him as one of the best of friends and business companions, and with our regret extend to his family our heartfelt sympathy.

Resolved, That these resolutions be engrossed and presented to his daughter as a token of our regard and esteem.

The Listemanns Engaged.—Paul and Franz Listemann have been engaged as concertmaster and solo 'cellist respectively of the American Symphony Orchestra.

Januschowsky.—Miss Georgine von Januschowsky is to head Mr. H. Grau's Metropolitan English Grand Opera Company, which opens the new Columbus Theatre in Washington November 9. Miss Mina Schilling, Mr. Payne Clarke, Signor Montegriffo and Mr. William Mertens are also in the company, and Mr. Adolph Neuendorff is the director.

ARTISTS:

BERTHA HARMON-FORCE,
Soprano;
FIELDING C. ROSELLE,
Contralto;
... AND ...
GREGOROWITSCH,
The Russian Violinist.



DAVID BISPHAM



FIELDING C. ROSELLE

ARTISTS:

CORINNE MOORE-LAWSON,
Soprano;
'ADELE LALIS BALDWIN,
Contralto,
... AND ...
DAVID BISPHAM,
Direct from the Royal Grand Opera, Covent Garden, London, ...
Barytone.



GREGOROWITSCH

SOLE DIRECTION H.M. HIRSCHBERG MUSICAL BUREAU, 36 WEST 15TH ST. NEW YORK. TELEPHONE: 1034-18TH ST

HIGH-CLASS ARTISTS.

THE

HENRY WOLFSOHN

MUSICAL BUREAU,

131 East 17th Street,
NEW YORK

SCHARWENKA CONSERVATORY OF MUSIC,

35 EAST 62ND STREET, NEW YORK,

Formerly 37 East 68th Street. Near Madison Avenue.

Under the Management of EMIL GRAMM.

Prof. Xaver Scharwenka, Musical Director.

All grades of musical students, from beginners upward to the most advanced, receive a uniform, excellent and systematic instruction in all branches of music. Eminent artists of both European and American fame are among the faculty. Fall Term begins Monday, September 7. Write for Catalogue and particulars. Students can enter at any time.

N. B.—For the accommodation of students residing in the lower part of the city Professor Scharwenka will instruct same at his private studio at Steinway Hall. Applications please address to EMIL GRAMM, 35 East 62d Street, New York.

ARTHUR M. ABELL,

VIOLIN SOLOIST and TEACHER.

Resumed lessons September 1.

Address: Steglitzer Str. 30-31, BERLIN, W.

The Great HALIR writes:

Dear Arthur Abell, I feel
5 fingers more spirit and
strength if I follow old Halir
before and not Scharwenka, because
his fine feeling, his spirit, his soul
is what I need most.
Berlin June 1896. Carl Halir

[TRANSLATION.]
Mr. ARTHUR ABELL has
been my pupil for five
years, and I recommend
him highly as a violin teacher,
especially for those
who wish to have instruction
with me later on.
CARL HALIR,
First Professor Berlin
Royal High School and
Concertmaster Berlin
Royal Orchestra,
BERLIN, June, 1896.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

MUSICAL COURIER COMPANY.

(Incorporated under the Laws of the State of New York.)

19 Union Square W., New York.

TELEPHONE: - - - 1253-18th.

Cable Address, "Pegujar," New York.

MARC A. BLUMENBERG. - - Editor-in-Chief.

THE BERLIN, GERMANY, Branch Office of *The Musical Courier*, 17 Link Strasse, W., is in charge of Mr. Otto Floersheim.

Single copies for sale at the music store of Ed. Bote & G. Bock, Leipziger Strasse, 39 W.

THE LONDON, ENGLAND, Branch Office of *The Musical Courier*, 21 Princes St., Cavendish Square, Oxford Circus, W., is in charge of Mr. Frank Vincent Atwater.

PARIS, FRANCE, *The Musical Courier*, 8 Rue Clément-Marot, Champs-Élysées, is in charge of Fannie Edgar Thomas.

Single copies for sale at Brentano's, 37 Avenue de l'Opéra; 37 Rue Marbeuf; Galignani Library, 224 Rue de Rivoli; 8 Clément-Marot.

LEIPZIG, GERMANY, *The Musical Courier*, Wald Strasse, 70.

ROME, ITALY, *The Musical Courier*, 37 Via dell'Aurora, is in charge of Theo. Tracy Owler.

CHICAGO OFFICE of *The Musical Courier* is at 226 Wabash Avenue.

BOSTON OFFICE of *The Musical Courier* is at 17 Beacon Street.

BROOKLYN OFFICE of *The Musical Courier* is at 539 Fulton Street.

LONDON: Single copies, Principal London Publishers.

DRESDEN: Single copies for sale at H. Bock's, Pragerstrasse, 12.

Subscription (including postage), invariably in advance: Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.	
Three Months.....	\$25.00
Six Months.....	50.00
Nine Months.....	\$75.00
Twelve Months.....	100.00

Advertisements on reading pages are charged at double the above rates.

Special rates for preferred positions.

One page, one insertion.....\$250.00

One half page, one insertion.....125.00

All remittances for subscriptions or advertising must be made by check, draft or money orders, payable to THE MUSICAL COURIER COMPANY.

Advertisements for the current week must be handed in by 5 P. M. on Monday.

All changes in advertisements must reach this office by Friday noon preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents

Western News Company, Chicago, Western Distributing Agents.

ESTABLISHED JANUARY, 1880.

No. 870.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

JEAN DE RESZKÉ is married, so the cable says. Now let a country politically tormented draw a long breath. The mystery is solved.

SOME one writes asking us: "Which of the two composers is the greater—Schumann or Schubert?" Such questions as these are worse than useless. Music is not an art in which measurements are taken. Schubert was probably the greatest example of lyric genius music affords us, but he also wrote great symphonies. Schumann was equally fecund in song, sonata and symphony. Both composers would

This issue of the paper appears one day ahead of its usual weekly day of publication on account of the National Election, which is a holiday. News of Monday night and of yesterday must consequently be delayed until our next issue, which will be Wednesday, November 11.

be sadly missed; both were great; which was the greater we prefer not to say. It is a matter of taste, of temperament.

BOSTON has again distinguished herself. She now sets her face against "secular music" on Sunday evenings within the city limits. Why not banish all art, O worthy burghers! To the pure of Boston are all things impure.

THE prospect for Wagner this season is not such as to discourage the lover of the Master's music. Three opera companies, Mapleson's, Grau's and Damosch's, will exploit the Wagnerian music drama most completely. And yet they say Wagner is only heard in Bayreuth!

POPE LEO XIII. has set up a private theatre in the Vatican. Will he ever tolerate the music drama? Parsifal at Rome would create a sensation passing all records. And in what more fitting city—the Eternal City—could Wagner's mystery play be sung?

TO "G," TO "RESCUE" AND TO "MAJOR SCALE": We cannot publish anonymous letters. The matter regarding Miss Tracy and Sigurd and other things sent by persons signing as above are proper for insertion, but cannot be published unless the signatures of the writers accompany the communications as a matter of good faith. It is simply an established rule, from which we do not propose to deviate. The writers need not sign their names, but must send them in if they desire publication.

CHOPIN'S LAST DAYS.

IN Liszt's well-known work on Chopin, second edition, 1879, mention is made of a conversation that he had held with the Abbé Jelowski respecting Chopin's death, and in Nieck's Biography of Chopin some sentences from letters by the abbé are quoted. These letters, written in French, have been translated and published in the *Allgemeine Musik Zeitung* by La Mara, to whom they were given by the Princess Marie Hohenlohe, the daughter of Princess Caroline Sagawittgenstein, Liszt's universal legatee and executor, who died in 1887.

"For many years" so runs the document, "the life of Chopin was but a breath. His frail, weak body was visibly unfitted for the strength and force of his genius. It was a wonder how, in such a weak state, he could live at all, and occasionally act with the greatest energy. His body was almost diaphanous; his eyes were almost always shadowed by a cloud from which, from time to time, the lightnings of his glance flashed. Gently, kindly, bubbling with humor, and every way charming, he seemed no longer to belong to earth, while, unfortunately, he had not yet thought of heaven. He had good friends, but many more bad friends. These bad friends were his flatterers, that is, his enemies, men and women without principles, or rather with bad principles. Even his unrivaled success, so much more subtle and thus so much more stimulating than that of all other artists, carried the war into his soul and checked the expression of faith and of prayer. The teachings of the fondest, most pious mother became to him a recollection of his childhood's love. In the place of faith, doubt had stepped in, and only that decency innate in every generous heart hindered him from indulging in sarcasm and mockery over holy things and the consolations of religion.

"While he was in this spiritual condition he was attacked by the pulmonary disease that was soon to carry him away from us. The knowledge of this cruel sickness reached me on my return from Rome. With beating heart I hurried to him, to see once more the friend of my youth, whose soul was infinitely dearer to me than all his talent. I found him, not thinner, for that was impossible, but weaker. His strength sank, his life faded visibly. He embraced me with affection and with tears in his eyes, thinking not of his own pain but of mine; he spoke of my poor friend Eduard Worte, whom I had just

lost, you know how. [He was shot, a martyr of liberty, at Vienna November 10, 1848.]

"I availed myself of his softened mood to speak to him about his soul. I recalled his thoughts to the piety of his childhood and of his beloved mother. 'Yes,' he said, 'in order not to offend my mother I would not die without the sacraments, but for my part I do not regard them in the sense that you desire. I understand the blessing of confession in so far as it is the disburdening of a heavy heart into a friendly hand, but not as a sacrament. I am ready to confess to you if you wish it, because I love you, not because I hold it necessary.' Enough; a crowd of anti-religious speeches filled me with terror and care for this elect soul, and I feared nothing more than to be called to be his confessor.

"Several months passed with similar conversations, so painful to me, the priest and the sincere friend. Yet I clung to the conviction that the grace of God would obtain the victory over this rebellious soul, even if I knew not how. After all my exertions, prayer remained my only refuge.

"On the evening of October 13 I had with my brethren retired to pray for a change in Chopin's mind, when I was summoned, by orders of the physician, in fear that he would not live through the night. I hastened to him. He pressed my hand, but bade me at once to depart, while he assured me he loved me much, but did not wish to speak to me.

"Imagine, if you can, what a night I passed! Next day was the 13th, the day of St. Edward, the patron of my poor brother. I said mass for the repose of his soul and prayed for Chopin's soul. 'My God,' I cried, 'if the soul of my brother Edward is pleasing to thee, give me, this day, the soul of Frédéric.'

"In double distress I then went to the melancholy abode of our poor sick man.

"I found him at breakfast, which was served as carefully as ever, and after he had asked me to partake I said: 'My friend, to-day is the name day of my poor brother.' 'O, do not let us speak of it!' he cried. 'Dearest friend,' I continued, 'you must give me something for my brother's name day.' 'What shall I give you?' 'Your soul.' 'Ah! I understand. Here it is; take it!'

"At these words unspeakable joy and anguish seized me. What should I say to him? What should I do to restore his faith, how not to lose instead of saving this beloved soul? How should I begin to bring it back to God? I flung myself on my knees, and after a moment of collecting my thoughts I cried in the depths of my heart, 'Draw it to Thee, Thyself, my God!'

"Without saying a word I held out to our dear invalid the crucifix. Rays of divine light, flames of divine fire, streamed, I might say, visibly from the figure of the crucified Savior, and at once illumined the soul and kindled the heart of Chopin. Burning tears streamed from his eyes. His faith was once more revived, and with unspeakable fervor he made his confession and received the Holy Supper. After the blessed Viaticum, penetrated by the heavenly consecration which the sacraments pour forth on pious souls, he asked for Extreme Unction. He wished to pay lavishly the sacristan who accompanied me, and when I remarked that the sum presented by him was twenty times too much he replied, 'O, no, for what I have just received is beyond price.'

"From this hour he was a saint. The death struggle began and lasted four days. Patience, trust in God, even joyful confidence, never left him, in spite of all his sufferings, till the last breath. He was really happy, and called himself happy. In the midst of the sharpest sufferings he expressed only ecstatic joy, touching love of God, thankfulness that I had led him back to God, contempt of the world and its goods, and a wish for a speedy death.

"He blessed his friends, and when, after an apparently last crisis, he saw himself surrounded by the crowd that day and night filled his chamber, he asked me, 'Why do they not pray?' At these words all fell on their knees, and even the Protestants joined in the litanies and prayers for the dying.

"Day and night he held my hand, and would not let me leave him. 'No, you will not leave me at the last moment,' he said, and leaned on my breast as a little child in a moment of danger hides itself in its mother's breast.

"Soon he called on Jesus and Mary, with a fervor that reached to heaven; soon he kissed the crucifix in an excess of faith, hope and love. He made the most touching utterances. 'I love God and man,' he

said, 'I am happy so to die'; do not weep, my sister. My friends, do not weep. I am happy. I feel that I am dying. Farewell, pray for me!'

"Exhausted by deathly convulsions he said to the physicians, 'Let me die. Do not keep me longer in this world of exile. Let me die; why do you prolong my life when I have renounced all things and God has enlightened my soul? God calls me; why do you keep me back?'

"Another time he said, 'O lovely science, that only lets one suffer longer! Could it give me back my strength, qualify me to do any good, to make any sacrifice—but a life of fainting, of grief, of pain to all who love me, to prolong such a life—O lovely science!'

"Then he said again: 'You let me suffer cruelly. Perhaps you have erred about my sickness. But God errs not, He punishes me, and I bless him therefor. O how good is God to punish me here below! O, how good God is!'

"His usual language was always elegant, with well chosen words, but at last, to express all his thankfulness and, at the same time, all the misery of those who die unreconciled to God, he cried, 'Without you I should have croaked (*crepien*) like a pig.'

"While dying he still called on the names of Jesus, Mary, Joseph, kissed the crucifix and pressed it to his heart with the cry 'Now I am at the source of Blessedness!'

"Thus died Chopin, and, in truth, his death was the most beautiful concerto of all his life.

"He departed October 17, 1849, at 2 o'clock in the morning, on the day of Saint Hedwig, the patroness of Poland."

ITALIAN OPERA

AND OTHER MATTERS.

IT is not a good scheme to take news from the daily papers without confirmation. Last week on the morning of the last press day we culled from the *World* an item to the effect that Giordano—Umberto Giordano—the composer of *Andrea Chenier*, had arrived from Europe. Other daily papers later last week reported that he was here, together with young Sonzogno, the nephew of the Milan publisher. The fact is that Giordano is about to wed, and will come here within a few weeks with Mascagni, the man here being a Signor Giordani, an attaché of the Maplesonian hosts. The difference is therefore not one of vowels only.

The last week of the Mapleson régime at the Academy for this season will partly be devoted to the new work; of course, not with the intention of interfering with the first week of the Metropolitan opera season in the upper town house. These synchronous events just happen to happen so, and there is a general disclaimer that it is anything akin to rivalry that prompts this interesting manoeuvre. It is not every opera season that furnishes a new work produced and conducted by the composer, and we may therefore depend upon it that if the *première* of *Andrea Chenier* takes place on Monday evening, November 16, when, with *Faust*, the Metropolitan season is to open, most of the musical folks who do not belong to the "400" will be at the Academy.

At this old house there were four Verdi performances last week—the first of the season—to be followed by a Verdi collection this week. The costumes of Mme. Haricot Darclee, or rather Hariclee, had not arrived in time, and *Violetta* without costumes would constitute a transgression against tradition.

The opera was produced on Monday night, but no record of the performance can be found in these columns, for a very interesting event which took place yesterday, called, by common consent, a national election, upset the systematic production of this paper, which was rolling off the press on Monday night while *Traviata* was being sung at the Academy. This paper had to close on Monday night instead of the usual Tuesday night, because Election Day was a holiday.

It is for this reason that, in its regularity, this paper can have no cognizance of Tuesday night productions until the Wednesday issues of the week following; hence also no notice of *Trovatore* performed last night. This season, for instance, we shall describe the first Rosenthal appearance of November 10 in the issue November 18, because the issue of November 11 is producing itself on the presses at the very time when Rosenthal is playing at Carnegie Hall. The paper must be in the post office on Tues-

day by midnight, and always is unless interrupted by a holiday, and the only Tuesday holiday is the election, except Christmas and New Year's, which fall on Tuesdays every seventh year. There will be another election next November on the first Tuesday after the first Monday, and that will be the election of a mayor of this city, &c.

Very few persons have any conception of the enormous mental and physical strain suffered by vocal artists in their first appearance in a foreign and, to them, new country, especially if this is in opera in conjunction with other singers similarly situated who are strangers to each other, for the artists of the Mapleson Company had not sung together until their appearance at the Academy. All the rehearsals took place at the Academy, and this also explains why Mapleson was compelled to repeat *Aida* last Wednesday night as a substitution for *Traviata*, postponed. There were no operas ready; the rehearsing ceased at 6 o'clock that evening. In fact there has been nothing but rehearsing, and the effect is already shown in the superb performance of the small orchestra.

There are only about forty men in this orchestra, but its tone is voluminous, penetrating, and of excellent quality. Nahan Franko, the concertmaster, engaged the men for Mapleson, and made a splendid selection. No tariff duties, no brokerage, no commission is paid by the men to Franko, who merely gets, besides his salary, an additional fee of \$25 per week for his additional responsibility. There is a certain *esprit du corps* which might be traced to this innovation, the men no doubt feeling that they are receiving what they earn.

Bimboni is a remarkable temperament. He is energetic and has a thorough control over his forces in the orchestra and on the stage. Judging from the *Aida* performances of Monday, Wednesday and Friday he knows his scores intimately, and his dynamic effects are actually impressive. Mr. Mancinelli has not succeeded in operating upon his great instrument with more success than Bimboni attained with on the smaller one. The latter was here ten years ago as Ardit's second, but Ardit, even in his palmiest days, was never so "musicianly," as we may term it, as Bimboni is, nor had he the fire and inspiration of the latter, who, by the way, comes from Florence, where his father was a celebrated solo trombone player or blower.

But to return to the singers. They certainly were nervous on Monday night week ago, and hence one and all of them failed to justify as we were led to believe. Hence the strictures contained in some of the criticisms were justified, for we must have justification on one side or the other. The critic does not propose to excuse; he merely receives his impression, and does not go behind the returns or the scenes.

The subsequent performances brought out artistic features, detailed workmanship, neat technical finish at moments and fine dramatic climaxes which were absent on the opening night. Even the strident tones of Bonaplata-Bau became modified, and a more agreeable organ was disclosed in conjunction with really high histrionic talent. We must give her the credit of a broad interpretation and vocal confidence.

Her husband—Herr Blau, Mr. Blue, to translate literally—a German pianist, is here with her. "Ah, said an old manager, 'what do you talk about Bonaparta-Blow; she sing in Barcelona, Bologna, Madrid, St. Petersburg, Venice, Milan and yet the New York critics think she no is fine.' He did not admit that she sang in all these towns simultaneously, nor should such a report be credited, but nevertheless she leaves America on December 26 to be in Milan in time for an extended engagement at La Scala. What an engagement at La Scala signifies for many singers can be better appreciated by reading THE MUSICAL COURIER of last week, October 28, where on page 18 an article called "The Italian Career," reprinted from the *London Pall Mall Gazette*, appears. Bad people we are over here; so corrupt, so corrupt. But that article explains it better than any exclamation could ever intimate.

But Bonaplata is a well plated artist. She understands her work, her duties and her aims in the rôle. There is a dead sure earnestness about her and a modesty and unconscious action which are always becoming to artists, but which few possess. (Who said "except Melba"?)

Signora Parsi (pronounced Parsee) is an alto with mezzo quality. It is not the compass only that distinguishes the voice, but the character and quality. An

alto in this city, for instance, with an alto quality is Josephine S. Jacoby. Parsi has this mezzo quality, but she is a thoroughbred singer, and has the routine at the end of her vocal cords—that is where their vibration ends. She is quite overpowering in physique, but not too dangerous for an *Amneris*, and yet had Scalchi become ill because of the non-arrival of her scanty costume of *Asucena* in *Trovatore*, produced for the first time (not first time in America), this Signora Parsi would have jumped into the part with alacrity.

We should not place Durot, the tenor, in high altitudes among tenors. He reserves himself for climaxes, for one particular high note, sometimes transposed down a little, to be sure, and with the aid of a diaphragmatic breathing system phenomenally developed he pumps the air into his throat at such a rate that he can control the output at will and at any tension. The Latins, as Mr. Finck, of the *Abend Post*, calls the American citizens of foreign birth hailing from Italy, Spain, France and kindred nations, break their palms in acknowledging these stirring episodes, but they interrupt the very finest phrases too repeatedly to allow any possible credit to be given them for judgment, reason or even sanity on the subject. This very interruption by applause interferes with the choicest parts of the score, which are completely submerged by noise, but our transatlantic brethren, supposed to have been reared in an atmosphere made of a combination of art and spaghetti, do not seem to mind, but eagerly await the next high B (usually transposed to a B flat) and demolish the whole Veridian structure without compunction.

Would the old man himself like this kind of foolishness? for that is all there is to it. Sheer nonsense, ignorance and rudeness. But how the "artists" do love it! One of these days when such behavior and the similar conduct of hero worshippers at the Metropolitan have ceased to interfere with music, which presupposes silence in order to be heard, we shall be able better to discuss the real merits of operatic performances which will never reach the boundaries even of their possibilities until they are listened to by the whole audiences with the same repose that is established at a Symphony concert.

The *Trovatore* performance on Saturday was a transposed production, for Bonaplata-Bau refused to sing the fourth time in a week. Colonel Mapleson had to rush about town to find his *Leonora*. He told us he did not know where Dotti lived, but managed to find her a little before 2 P.M., and she did very well, considering; but she missed the McKinley parade.

Durot's notes wobbled like calf's foot jelly until he got at "Di quella pira;" then the house went to pieces and the curtain was raised and he did the trick again. Oh, happy, happy days of the past, how you still linger with the Latins, as Finck says. De Anna sang *Il balen* like a vocal artist, and Scalchi was simply out of all range of criticism, her voice being apparently shattered.

This week among the latest novelties are *The Huguenots* to-night and *La Sonnambula* on Friday night. Don't let Lucia escape; we must have it at both houses.

AS we expected, the cruel, hard truth as told by "The Raconteur" two weeks ago has caused protests. THE MUSICAL COURIER will probably be bombarded by letters from the heated pens of Leschetizky pupils. Elsewhere in this issue may be found the first batch. Perhaps, after all, Leschetizky is not the only pianistic pebble on the beach of music—to employ a striking figure of speech.

THE profits this coming season are estimated about as follows: The De Reszké brothers, \$125,000; Melba, \$80,000; Eames, \$40,000; Plançon, \$25,000; Lassalle, \$20,000, and the smaller ones less. During the European season the De Reszkés this year made nothing; artistic Europe, for reasons many of us here do not seem to care to know, did not wish to pay to hear them. Melba made very little; Eames hardly much more; Calvé less; Plançon and Lassalle nothing. It appears that these singers all have a market value here and none in Europe, and yet there are over 500 opera houses in constant operation over there where excellent artists can be heard in thoroughly satisfactory productions. What would be the result of opera at the Metropolitan if Mr. J. De Reszké would, on account of domestic duties, catch a cold, and become physically invalidated for a period? What great gamblers we are to stake everything on one jack of spades, as we have, or king of diamonds, as we do!



WILLIAM MASON may be safely called the dean of American pianists. At Steinway Hall a short time ago he played for me, and at the risk of being impertinent I asked him his age.

"How old?" he quizzed me, and played some thundering interlocked octaves. I felt tempted to say that a pianist is as old as his touch, but I didn't, and gave him fifty-five.

He looked at me triumphantly, and replied:

"In two more years I shall have reached the Scriptural three score and ten."

Then Mr. Mason played for me Edward MacDowell's second piano sonata in the key of G minor, the one called *Eroica*, and dedicated to him.

I admired the solid, musical performance, the clean arpeggio and scale work, and complimented him upon the possession of a fifth finger that was most eloquent. It is an exceptional thing to find a pianist whose little finger sings in the keyboard. The slowness of this digit, its intractability and hard curved usage, make it almost incapable of expression in lyric passages. Mr. Mason has tamed his hands, which are soft, pliable, with the tips, the tract of tactile sensibility, immensely developed.

He was never a player who aimed at broad, orchestral effects, so he surprised me with some of his tonal experiments. He has developed his triceps muscles and can get most sonorous effects with them. He told me that Liszt did little with these muscles, that Tausig employed them, that Joseffy or Paderewski use them but little, and that Sieveking has the secret to perfection.

"Yes," I replied, "Sieveking can smash a piano with his fourceps. He is very strong."

The slow movement of the MacDowell sonata was beautifully played. It is music that rains into your heart. Dr. Mason also showed me some of his new compositions, which proved to me that he has lost none of his old-time invention and grace. An *Amourette*, op. 48, pleased me greatly, I suppose because of its poetic, evanescent theme and shifting tonality. I do not know if Mr. Mason admires Brahms, but in this piece he has felt his influence undeniably. A prelude in F and a toccatina in A flat are two very brilliant, fetching studies in octaves and interlocking chords. They are melodic and suitable for concert performance.

The composer is just now interested in the application of the triceps to single finger touch and to the playing of heavy chord masses. He will incorporate in his new edition of *Touch and Technic* the results of his study. It is for me an interesting and edifying spectacle to meet a man like Dr. Mason, who is as enthusiastic in the practice of his art as if he were a youth.

Wilson G. Smith's thematic octave studies are in the form of an original theme with variations. When you finish the twenty-seven pages of this ingenious Chaconne in octaves and double notes you will have exercised your wrists in every imaginable manner. These variations are the art of octave playing in miniature.

Pierre Douillet, the pianist, has kindly sent me a piano concerto and a sarabande, with variations, which I will review later.

Of course they were all there last week, and I saw the ghost of Gerster's voice, heard dim echoes of Valeria and Ambre's quarrel in the dressing room, ran across the spoor of Campanini and the spook of Papera Rosa, fell over De Vivo, said "How are you?" to Frank De Rialp and thought of Nilsson, Scalchi and God knows how many other names.

Colonel Mapleson was in his war paint and looked pleased as he crossed the stage with his singers. Walter Damrosch sat in a stage box with Mr. and

Mrs. Theodore Hellman, and applauded Conductor Bimboni. The Italian has genuine talent for operatic conducting. A dozen times by his steady nerves and clear head he averted vocal smashups. All the singers were nervous, the women in particular, and often took the bit between their teeth. The *Aida* ran away with the tempi several times, but Bimboni watched her carefully, and so his accompaniments were as a rule hair trigger. I liked the way he brought his band to an absolute standstill. Considering the few rehearsals the orchestra was fluent, forcible and answered to the leader. The men knew the score very well, and the concert master was the best in the city—Mr. Nahon Franko. The acoustic of the Academy is so admirable that a small orchestra sounds well. So there was little for Bimboni to complain of except want of finish, and that can only come from constant rehearsing. The brass, especially the bass brasses, trombones, &c., were too much in relief. That can be remedied.

The venders of past musical memories were busily unloading their merchandise in the lobbies. Such yarns, such lies, such stories, such *marrons*, such nonsense as you hear when a gang of musical fanatics assemble! Gold and silver bugs are harmless in comparison. I overheard De Vivo telling Pianist Alexander Lambert that Wagner opera was dead in Irving place, and Al Neuman settled the argument by betting that he could write a better libretto than Wagner.

"Of course you can," said handsome old Max Strakosch, impresario, conductor and composer. "Of course you can, now, for where Wagner at present resides paper would have no chance of holding the ink."

I felt that this was too much, and took Max away, while De Vivo explained to Marcus Mayer that in 1664 he took in the biggest operatic gate receipts on record at Haarlem, in Holland.

Surely Colonel Mapleson or his stage manager should see to it that "supes" in last century costume be kept off the stage in *Aida*. To see men togged out in knee breeches removing Egyptian idols is rather a shock to dramatic verity. Why could not the change in Act II. be managed in the dark? There is nothing but a drop to be raised, and the furniture is not cumbersome. As it is, the conductor has to pause while the gallery makes irreverent remarks and applauds. It is too bad.

The folly, the bad taste, the absolute viciousness of ill-timed applause were never better illustrated than at the Academy last Wednesday night. After *Aida* and *Rhadames* had finished the stirring duo in Act III., and fairly sang themselves off their feet, the audience yelled for more. Yelled wasn't the word. It howled, it clapped its hands, but, of course, repetition was out of the question. Durot knew that he couldn't repeat such tornadic experiments with his lungs, while Bonaplata hesitated. The tumult drove from their memories their lines. The prompter called out frantic things, but until Bimboni sang the cue the two singers were at sea. It was a close shave. Applause is delightful to artists, but why must a scene be interrupted? When this question is answered the millennium will have arrived.

There are some conventionalities that must be accepted. The solemn lining up of the solo singers in front of the footlights, the lyric appeals to the audience, the pause at the close of a strophe, all these are eminently Italian. But the new generation has learned something from Wagner, and will not have these ridiculous impositions of the singers' personalities. Colonel Mapleson's company is strong in ensemble work, as has been sufficiently remarked, but that ensemble does not refer to the acting, which is old fashioned.

I watched Parsi closely on Wednesday evening. She did good work vocally, but her acting was stilted, ultra-tragic. The *Aida* has temperament, but her acting is still rudimentary. What do you need with acting in opera? asks the old-fashioned man. Alas! we expect it, especially in *Aida*, which belongs to the new in musical art. Other days, other ways, but give us acting as well as singing.

Julius Steger, the baritone of the Santa Maria company, writes me that he lost his temper in the

recent row at Olympia, and apologized to the gentleman he publicly criticised. People who acknowledge their faults are rare, so I put this case on record—and also as an example.

To learn that the Abbey, Schoeffel & Grau Opera Company is anticipating the payment of \$15,000 due the Metropolitan Company is hopeful news indeed.

There is nothing in the story that Darclee would not sing on Wednesday night because of jealousy of a certain tenor in the Mapleson company. As matter of fact, as I told you, she rehearsed three hours with Betti so as not to disappoint her audience. Up to 4 o'clock she expected her costumes, but they were not delivered, and the language that went over the telephone between the Academy and the steamship office must have blistered the wire.

Miss Russell says she is not engaged to be married to Mr. Jones. Walter Jones says he is not (as yet, ahem!) to marry Miss Russell. Mr. Perugini says nothing.

Yes, truly. Manners matrimonial are curious in this land of the oppressed. The husband is consulted last, if consulted at all.

Jack Perugini, who is certainly interested in the matter, is at present enjoying the memories of *Aida* and anticipating the pleasures of *Traviata*. He is, so to speak, sawing wood, musically.

If you see an elfish looking lad on the streets, whose dreamy gaze, old-fashioned straw hat and long hair attract attention, just remember that it is that remarkable boy violinist, Bronislaw Huberman, who is here under the direction of Heinrich Conried, the well-known theatrical manager. The boy, whose playing has attracted so much attention in Europe, will play at Carnegie Hall November 21.

Cora Potter as Potterphar's wife (fie on the pun!), and Kyrle Bellew as the timid Joseph! Now, by my halidom. I conjure the artistic couple not to attempt such a piece in New York. Good Bishop Potter would blush behind his apron, and a revised version of the Bible would be imperative.

While Secret Service was being rehearsed at the Garrick early in the season Mr. Richard Mansfield wandered into his own theatre and asked for Mr. Gillette. That gentleman was busily putting the principals of his piece through their histrionic moves.

"Can I have the stage to-day?" asked Mr. Mansfield. The actor-author was sorry, but the stage was fully occupied. Mr. Mansfield became plaintive.

"Really you know, it is hard on a man when he can't even get his own theatre for rehearsals. I must go to some barn or other, I suppose."

Then Mr. Mansfield caught an idea, and went down to his pretty greenroom. It would be of sufficient size, in fact, would do nicely. Down went Mr. Mansfield in a happy mood. The door of the greenroom was closed, but as he reached it he heard the ominous sound of voices. Then a command.

"Order arms; carry arms!" He groaned and almost wept when he opened the door. There was a body of soldiers being drilled by Mr. Hickman—and Mr. Mansfield left in a mild rage, remarking:

"Even my own greenroom is being used to rehearse a lot of 'supes.'"

The actors overheard this and protested. They happen to be real actors who have played parts, and they resented Mr. Mansfield's title, resented it not in sorrow but in anger. They crowded about Mr. Hickman and said:

"Now, do explain this to Mr. Mansfield, dear Mr. Hickman. We are not 'supes,' but actors."

Mr. Hickman said he would fix the matter, and once more was heard "Shoulder arms," which followed Mr. Mansfield upstairs as he mournfully sought other quarters.

Then the news that Sarah Bernhardt is to play *Mary Magdalen* in Bovio's Christ! Where are we drifting? Bryan in the Florida Enchantment next, I suppose.

Broadway, even all the various actors' alleys that lie adjacent to the Rialto, were deserted yesterday by

the profession. In vain I sought for a familiar face; in vain I looked for a tenth-rate dramatist. All, all were not on view. At Nick Engel's two score of men sat, pen and pencil in hand, scribbling, while beer slowly flattened in untouched glasses. I asked whether election was the cause of the awful spectacle. The bartender—the one who once was the cross-eyed end of a delirium tremens sketch team—explained:

"You see, dis ere Charlie Frohman has offered de boys ten thousand plunks for a new play, and de boys ain't goin' to get left. Voyez vous?"

I did.

Mr. Frohman is working in the right direction. He will get about 2,000,000 rotten plays, because the American playwright, in ninety-nine cases out of a hundred, fancies that inspiration supplies the place of technic. If these dear people could but realize that playwriting is a business, to be learned just like piano playing, brickmaking, painting and watchmaking, better products would be the result. It isn't literary ability that is needed, but real knowledge of the stage, of the dramatic form. Most candidates for theatrical royalties fancy that interminable dialogue and a few catch scenes make a play. But I shan't enlarge. Read Freytag and Price on dramatic technic, and then perhaps you will not enter the competition.

I pity the man or men who are to read the plays submitted for Miss Adams' use. They will go blind or crazy, or both.

It is perhaps an admission of weakness for me to wish that I had not begun it. Life is too short. What if Vienna has its harem? What if America has piano teachers in abundance? I am gradually becoming a pessimist in the matter of reform. It is selfish, but if you had been forced to read the letters I received last week from disgruntled pupils of foreign born piano teachers you, too, would be constrained to admit that silence is the better part of silver men.

Then I must suffer from the cold, callous looks of numberless piano teachers whose names I did not include in that fatal list. I met S. B. Mills, I saw Mr. Albert Parsons, I thought of Mr. Von Inten and I treasured Alexander Lambert's name, yet no one of these well-known artists saluted me indifferently because I failed to mention their names. Conscious of their work they require no trumpeting of mine to advertise their merits to the world. They are known and appreciated. No need then for me to dwell, for example, on the surpassing merits of any particular conservatory of music. There was no necessity for me to mention the New York College of Music and its modest director. Mr. Lambert's many pupils are his best indorsement. I will resist the temptation to expatiate upon Miss Jessie Shay's playing, for she is not the only finished pianist Mr. Lambert has educated. No, no; it is not for these gentlemen I sorrow, but for the obtuse moral and mental condition of the small potato piano teacher who fancies that the *Raconteur's* columns are intended to advertise his petty personality.

To-day we realize that even a silver lining may have its cloud.

Lavater's dog orchestra at Koster & Bial's should be seen by every musician and musically inclined person. That dog cornetist and the naughty little animal that will run off the stage when the leader's back is turned are very entertaining. There is one bored looking brute that plays the big bass. He goes for it furiously for a few seconds, and then settles down in the real perfunctory, easy going, blasé manner you notice in the man at the end of every orchestra, who supplies the tonal foundation for the musical trash we hear in most of our theatres.

The only contrabassist who looks as if he enjoys his job is the young man to whom Anna Held addresses impassioned words at the Herald Square Theatre.

And that dog pianist, what an artist! His wrist is as supple, as limber as Paderewski's, even if his tone is not as agreeable. Pianists who are troubled with stiff wrists might profitably watch the animal's method of attacking a key.

A man who knows Secret Service backward tells me that at the close of the war there were some breechloaders smuggled into Richmond. So the weapons in the last act are not an anachronism.

Also, about my criticism of the dresses worn by the young women, he says that to wear the costumes of the period might produce in the audience just the impression not wanted, and, worst of all, divert the attention from the essentials of the play to a mere matter of detail. Sarah Bernhardt is playing Camille in the absurd costume of 1840 or thereabouts, and the dressing always causes merriment.

You can't blame Gillette for wishing to keep to the main theme of his story. Even as an actor he has to be careful, for one false move and his audience would be laughing at The Private Secretary or Too Much Johnson. For an actor who has identified himself with comedy parts, eccentric comedy parts, the strain must be great and self-repression his constant care.

Three important factors in the season of 1896-7 were to have been Henry Abbey, James Lewis and Katharina Klafsky. Joe Howard's rule of three has been again verified.

Auguste Van Biene is a man very much talked of in London. His play, *The Broken Melody*, has had an enormous run there, and the actor-musician will be heard here at the American Theatre November 5, instead of the 9th, as originally announced. Van Biene, whose career has been a romantic one, is an artistic executant on the prince of singing instruments, the violoncello, and in the play he gives us much music. I can assure you that he plays very well indeed, and is a capable actor.

"Hardly worth while" was the crisp verdict of a woman, a personal friend of the Abbays.

She referred to the divorce of the couple last spring. Now, without her alimony, Mrs. Abbey will be forced to go back on the boards. She was, as Florence Gerard, a finished comédienne. She has always had many friends, and is a pretty woman, despite her troubles.

Rosenthal receives friends while he is practicing his daily technical exercises. He smokes, writes, puts his feet upon the piano, yet manages to keep a hand busily patrolling the keyboard. He is the cleverest and best read of all the pianists I know, except Joseffy. Rosenthal loves Heine, and his own wit has a flavor of the Attic salt of the great German who died in Paris.

I've been devouring Arthur Edward Waite's *Devil Worship* in France, and young dramatists with a cartload of technic but a paucity of thematic material might profitably grapple with this latter-day worship of Satan. Interesting was the talk with Joris Karl Huysman on the exotic topic. Paris is mad over table tipping, and Huysman, who writes always abreast of his audience, knew what he was about when he composed that extraordinary monument of research, lasciviousness, abnormality and lovely literature called *Là-Bas*.

He was too clever to acknowledge that his masterly description of the orgies and sacrificial rites of the Black Mask were not things he witnessed. He got his information from a certain ex-abbé, Boullan, a follower of the notorious and obscene priest called Vintras.

What has all this to do with a play? Only this—the Diabolists with their melodramatic rot and revival of black magic are to my thinking a fit subject for the stage. Europe is mad over spiritualism and the revelations of a certain Diana Vaughan, who, it is pretended, has become a convert to Catholicism. She was a Devil Worshipper by confession, and the stories of her miraculous acts of levitation and disappearances are on record. Some skeptics, however, assert that she was never in the flesh, that her book was written by Leo Taxil, notorious for his attack on Free Masonry.

Just think of a play called Diana Vaughan; or, the

Thirty-fourth Degree! What a title for a play, and how the world would flock to see the exposition of the awesome mysteries of modern magic. Think of your chance for stage effect, the apparitions, the lighting, above all the presentment of Lucifer, who is described by eye witnesses to be a superhumanly beautiful young man. Just read, if you can lay your hands on the story, that surprising and diabolical *Aut Diabolus, aut Nihil*, by XL. Really, I'm so interested I think I'll turn the story into farce comedy and call on Miss Marbury with the MSS.

And let me remark in passing that Free Masonry has absolutely routed all aspersions on its character at the hands of Taxil and other infamous blackguards. I tell you this because the charge of Satan worship was fastened upon Masonry, but an investigation proved the falseness of the allegations.

It has come at last. An agent who wishes to introduce to us Mascagni and Leoncavallo is out with a proposition to print in the Paris *Figaro* compositions by American composers. What nonsense! First-class American composers have their works printed by some great music publishing house of Europe and do not have to resort to such catchpenny methods of advertising. Fancy G. A. MacDowell or Harry Rowe Shelley sending music to be printed in the *Figaro*! As if Frenchmen of the boulevards care for serious music. Pooh, pooh! Better try the scheme of the rising composers of Patagonia. No self-respecting musician here would tolerate the idea for a moment.

These wretched, vulgar notions that the Americans are a nation of fools should not be given a chance to fructify. Quite in the same line is the sending abroad for education of our best musical talent. If a girl and a singer, then Italy is selected, although the most mediocre singers to-day are the Italians. If a pianist, then Vienna is nominated, for did not the great Paderewski study there with Leschetizky? What rubbish! Paderewski did most of his studying alone. It is his freedom from the conservatory hall mark of Berlin, Leipzig, Stuttgart and Vienna that made his playing so delightful.

Do you know that I begin to believe we are easily duped when it comes to the fine arts. A Reverend Somebody, who has written a book which is certainly not English, visits us; is so amiable that he ecclesiastically froths at the mouth at the mention of "this glorious land," gives readings from his great Scotch novel, *Behind the Bony Liar's Brush*, is taken up by the silly snobs of Gotham, and probably goes back to his kailyard to write all about the idiotic Americans. Will you blame him?

And while I am hot on the trail of this topic let me say a mild word for the benefit of those foreign artists who took Henry Abbey's money and never displayed the cheap gratitude manifested by a 5 franc cable. A set of thin blooded harpies, artists though they be, without any sense of gratitude or decency. Why mince words in this matter? The press is always tender hearted at calling a foreign spade a spade. These people should be taught that America is not a Tom Tiddler's ground for their benefit, and if they do get our gold it is simply because, as a nation, we are too young to raise a crop of great artists commensurate with the demands of the public. Heaven forbid that I should be considered insular or parochial in this matter, but I do long for an American art, by American artists, for the American people.

Art, we are told, has no nationality. Very true; but art is going in for a bank account nowadays, and the foreign born artists are using America as a milch cow. It will be a great day for this country when the abundance of the home product will warrant her in building a very high protective wall to keep out the influx of foreign artists.

I know one who will say amen to this. Jeannette Thurber has been fighting for American opera for years, and the fight was not waged by wordy warfare; it was a fiscal fight, as we all know.

CAMILLA URSO.

The Great Violinist.

Supported by FRANKLIN SONNEKALB, Pianist; EDWIN DOUGLASS, Tenor, and CARLOTTA DESVIGNES, the famous Contralto.

IN FEBRUARY by Miss MINNIE METHOT, Soprano.

TOUR COMMENCES OCTOBER 12.

Dates only available after January 9, 1897.

FREDERIC LUERE, Manager.

Address for dates, etc.,

GEO. W. HORNE, Business Agent,
Decker Building, NEW YORK.



Amelia Heineberg.

AMONG the many pianists who will be heard in the United States this season few will be found possessed of a more thorough training and sympathetic personality than Miss Amelia Heineberg. Miss Heineberg is American born, being the daughter of the late distinguished pianist and musician Professor D. J. Heineberg, of Nashville, Tenn. Showing her strong musical talent at a very early age, the promising young artist was taken to Europe, and placed under the gifted musical tuition of Professor Heinrich Barth, of the Royal High School of Berlin. Despite the fact that her precocious talents set many temptations for public appearance in her path, Miss Heineberg steadily adhered to her study, not making her debut until her eminent master announced that she was fully equipped to do so, and ready to maintain with artistic success the career of a virtuoso.

Last season Miss Heineberg returned to America, where she made a most successful appearance in New York, and also gave a series of recitals through the South. The satisfaction given by the young pianist in all the Southern cities immediately secured for her re-engagements for this season, and she has definitely closed for another Southern tour in January. Engagements with important societies and for special recitals throughout the North and West are also pending, and this admirable young artist will likely be heard in all the principal capitals of the country.

Miss Heineberg arrived here heavily freighted with letters of the most flattering introduction from persons prominent not solely in the world of art but in the social world of Europe as well. Miss Heineberg had made herself a distinguished artistic favorite in the highest art circles of Berlin and other capital cities, where her refined temperament, graceful, reposeful bearing and interesting, sympathetic personality also won for her on a purely social basis many fast, firm friends among the distinguished aristocracy. First, a genuine, soulful and accomplished artist, Miss Heineberg is next a cultivated little lady, modest, dignified and reserved and possessing all the qualities which would attract to her on a basis of friendship the most cultivated strata of society.

The young artist's professional successes in Europe have been numerous. Under the direction of Joachim she has played repeatedly at the Royal High School, Berlin, always winning from the famous leader the most distinguished praise. At the age of twelve she appeared with her teacher, Professor Barth, at the Singakademie, and frequently from thenceforward at the concerts of the Philharmonie. The duo work performed at the Philharmonie concert by Professor Barth and his pupil, Amelia Heineberg, is readily recalled by musicians who were in Berlin at the time, as the rare instance of a pupil's distinguished progress until she had attained, at least in certain specific cases, a level of equality with her master.

In Berlin Miss Heineberg played for Moszkowski several of his own compositions and the master expressed himself delighted with her interpretations. Subsequently Miss Heineberg included some Moszkowski numbers in a professional concert program, when the composer happening to be present could not restrain his enthusiasm, but broke out into such ardent, satisfied applause that the Berlin press did not fail to note the fact in their issues of next morning. Moszkowski was delighted, forgot to conceal it or did not probably care to, and broke out with such vociferous enthusiasm that Miss Heineberg without seeking it managed to secure one of the most spontaneous and valuable artistic tributes of her career.

While Miss Heineberg has plenty of quiet dignity and gentle, assured poise, she is singularly reticent in the matter of repeating anything which may redound to her own credit or favor in any way whatever. In speaking of her teacher, the eminent Heinrich Barth, her enthusiasm is of the highest character and her loyalty and gratitude toward the master are profound. She would not, however, in any way deign to imply that she had occupied the position through her uncommon ability or as his distinguished and

favorite pupil. Those, however, who know artistic life in Berlin, and who have less hesitancy in giving Miss Heineberg the praise due than she has in conferring it upon herself, are invariably ready to point to Amelia Heineberg as the honored pupil of Heinrich Barth. In this sympathetic young girl of American birth, with her indomitable industry and well-attuned musical organization, Professor Barth early saw a subject to reward his efforts, and spared neither time nor energy in fostering this gifted young girl's superior musical talents. Everything that a man of high social as well as artistic standing could do to further her



AMELIA HEINEBERG.

development Professor Barth did unremittingly for Amelia Heineberg, and her admirable development must now form for him a justly satisfactory reward.

As an exponent of Professor Barth's method as a teacher Miss Heineberg is fully authorized and successful. She receives pupils in her New York studio, and possesses the equipment fully indorsed with the zeal and energy calculated to turn out pupils of the first rank in piano playing.

Every authority who has heard Miss Heineberg play abroad expressed the greatest satisfaction and always the readiness to write a strong notice commending her superior abilities. In Paris she played for the leading masters of the French school, among them the head of the Conservatoire, and obtained there just as enthusiastic critiques as she had met in Germany. Her broad sympathies and truly poetic temperament confine her style to no particular school or period. Her programs are versatile, always covering a wide stretch of time as well as character, and she is invariably found to be equally successful in one number as in another.

From among numerous criticisms obtained by Miss Heineberg the following are culled, being all from journals of authority. Both as pianist and teacher the young artist anticipates for 1896-7 a very busy season in America.

Amelia Heineberg, the young American artist, who resides for the time being in Berlin, was soloist of the concert in the Vereinsaal, under the leadership of Herr Kapellmeister Hörning. Miss Heineberg is a young woman of winsome and interesting personality. Her amiable and round face, shaded by dark brown hair, shows no traces of the arduous drudgery which goes hand in hand with an artistic career, but the dark, Southern complexion is indicative of the fine and warm temperament which characterizes her playing. The strength of her tone is rare, especially in so young an artist; her musical conception is poetic and tender, and with command of means the young artist succeeded in tone effects of noble strength as well as those of great delicacy and dynamic shading. The con-

certo G moll, Saint-Saëns, which the young artist played first, gave her ample opportunity to display her virtuosity. The andante sostenuto of the first movement was soulful and tender, and the allegro scherzando a model of gracefulness and exquisite fineness of touch, whereas the presto of the third movement, with its complicated passages and trills, were alike rendered with brilliancy and ease in the most rapid tempo.—*Niederschlesische Zeitung*.

The soloists of the concert of the Sängerbund of the Berlin Teachers' Association last Friday night were the pianist Amelia Heineberg and the violinist Prof. Carl Halir. The performance of the young pianist was characterized by a full, crisp tone, exquisitely soft touch, breadth of conception, as well as immaculate technic, and she again proved herself to be an artist in every sense of the term, in every way worthy of sharing the honors of the evening in conjunction with the great master with whom she appeared.—*Reichsbote, Berlin*.

In Amelia Heineberg, who appeared in the last Symphony concert of the Philharmonic Orchestra, we made the acquaintance of a highly gifted young artist. By artistic feeling, soulful interpretation and admirable technic she called forth the highly merited applause of the large audience, to which she gracefully responded by playing several encores.—*Neue Berliner Musik Zeitung*.

Amelia Heineberg, the young pianist, gave her own concert on January 9 in Bechstein Saal alone and unassisted, relying only on her own ability to interest and impress the large audience. We are happy to state that the young artist made no mistake in her self-reliance. We heard Mendelssohn's Es dur Variationen, Henselt's Bird Etude, Chopin's Berceuse and H moll Scherzo, which afforded Miss Heineberg sufficient opportunity for displaying the excellent results of her fine musical training, and which must ultimately lead her to the loftiest heights to which she can aspire.—*Kleine Journal, Berlin*.

In last evening's recital in Bechstein Saal, we heard the young pianist, Amelia Heineberg, whom it has been our good fortune to greet often during her studies and artistic career, and of whose development and progress in her art it has often been our pleasure to make note. We understand that the young artist intends to return to her native country, and we sincerely hope she may reap the artistic success she so highly deserves.—*National Zeitung, Berlin*.

Miss Amelia Heineberg, who played at the recital of yesterday, scored a great success. Her interpretation and technic are simply marvelous for one so young. Her tones, even in pianissimo, are penetrating, and calculated to make the cold chills run over the body. I predict for her a great future.—*New York Musical Courier (Berlin correspondence)*.

On Friday evening Miss Amelia Heineberg and Prof. Carl Halir were soloists of the Berlin Sängerbund of the Teachers' Association. Although the great master Halir was at his best, the young pianist succeeded in not only maintaining herself but in equally sharing the hearty appreciation of the large audience. Both artists responded to several encores.—*Berliner Tageblatt*.

Miss Littlehales, 'Cellist.—Miss Lillian Littlehales, violoncellist, a pupil of Whitehouse, of London, and under the protection of Signor Piatti, is now a resident of this city. Miss Littlehales formerly resided in Canada.

The Blauvelt Divorce.—The papers last week were busy with the story of the projected divorce of Lillian Blauvelt, the soprano, and her husband, Royal S. Smith, a baritone. Mrs. Smith went to Fargo, N. Dak., and Mr. Smith was surprised, thinking that his wife was in Europe. The affair being purely a domestic one, we do not care to discuss it here. The *Herald* last Saturday printed this dispatch:

FARGO, N. Dak., October 30, 1896.—Mlle. Lillian Blauvelt, the noted singer, who came here for a divorce, has returned East because her identity became known. She may return to the State later.

THE DANNREUTHER QUARTETTE

(Organized 1895).

ELEVENTH SEASON, 1896-97.

Begs to announce that the usual number of THREE CONCERTS of Classical Chamber Music will be given at Carnegie Hall (Chamber Music Hall) on the evenings of

The Quartette will have the assistance of . . .

Mrs. Gustav Dannreuther and Mr. Howard Brockway, Pianists. Tickets now ready, to be had at the music stores of E. Schuberth & Co. and G. Schirmer.

For engagements and business communications address MR. GUSTAV DANNREUTHER, care Mr. G. Schirmer, 35 Union Square, New York City.



Mme Medora Henson.

Mme. MEDORA HENSON,
Soprano.

In America January, February and March, '97.

Mrs. KATHARINE FISK,
Contralto.

In America after April 5, '97.

Mr. GEORGE HAMLIN, Tenor for Oratorio.
Season of 1896-7.

CHICAGO CHRONICLE, December 24, 1895.

"Mr. HAMLIN sang everything allotted to him with delightful ease, betokening careful study and appreciation of the oratorio spirit. In the second part he was heard to great advantage in the recitative, 'Thy Rebuke Hath Broken His Heart,' and his spirited and entirely artistic rendering of the air 'Thou Shalt Break Them with a Rod of Iron' deservedly evoked a storm of applause."—*Chicago Apollo Club "Messiah" Concert*.

Address LOUIS FRANCIS BROWN, Steinway Hall, CHICAGO.

Mr. George Ellsworth Holmes,
Baritone.

In America after February 20, '97.

Mr. LEO STERN,
Violoncellist.

In America January 20 to February 20, '97.



Mr. Leo Stern.

That Leschetizky Matter.

Editors The Musical Courier:

THE RACONTEUR, which page I always look forward to with the greatest pleasure, in commenting upon Mr. Liebling's article, entitled Fakes, in Mr. Mathews' *Music* for October, says:

We have Joseffy, Dr. Mason, E. A. MacDowell, William Sherwood, Fannie Bloomfield Zeisler, Scharwenka, Constantin Sternberg, Richard Burmeister, Emil Liebling, Carl Baerman and a host of others who can teach you the art of piano playing as well as anyone in Germany or Vienna.

Several years ago I decided to study with some one of our prominent teachers in the United States, and was naturally desirous of choosing the best one. How to decide this question was a difficult problem, until I came to the conclusion that the only way in which this could be settled would be by the careful consideration of what had been the result of their individual efforts as teachers. As a result of this conclusion I decided to cast my lot with Mr. Lambert.

I cannot recall one pupil of any of the teachers named by "The Raconteur" who has successfully appeared in a prominent concert, whereas with Mr. Lambert's pupils quite the reverse proved to be the case. I need only refer to the Misses O'Leary and Pemberton, of whom at the time of their appearance your journal spoke in the most glowing terms. Since then the performances of Miss Shay and other pupils have served to increase his reputation as a great teacher.

At the fourth Sunday night concert to be held this season, under Walter Damrosch's baton, Master Harry Graboff, who is also one of Mr. Lambert's pupils, has been engaged to appear. Later in the season, Miss Florence Terril, another pupil of his, and one whom you have so often and so kindly noticed, is to make her debut at a prominent concert.

The concert which Mr. Lambert gave last winter, in conjunction with Victor Herbert's orchestra, at Carnegie Music Hall, when six or seven of his pupils played as many concertos, with all the aplomb and finish of professional artists, has not yet been forgotten. Indeed, at the time, your paper said: "Where is the other American school which can show such results?" and one of our leading critics remarked that these boys and girls could well afford to stand the test of comparison with those professional pianists who are continually appearing before the public. In fact, I feel justified in asserting that never before, in the United States, has any teacher attempted and successfully given a concert of such magnitude.

And now for my reason in writing this letter. The foregoing facts seem to show that Mr. Alexander Lambert is most assuredly entitled to rank as prominently as a teacher as any of those mentioned in "The Raconteur's" article. If this is so, then why was his name omitted, or was it "bunched in" with "a host of others"? Or was it omitted intentionally?

I fully comprehend the utter impossibility of mentioning the names of all the piano teachers in America, but when ten names are mentioned, it seems to me that the omission of Mr. Lambert's name is a matter of gross neglect, especially as this oversight occurs whenever "the Raconteur" speaks of our prominent piano teachers.

Mr. Lambert does not need me to champion his cause, and this letter is written solely because I feel that an injustice has been done him by the omission of his name from your list.

Very respectfully yours,

ARNOLD STIEFEL.

36 East Sixtieth street, October 22.

Editors The Musical Courier:

Upon a previous occasion I took the liberty of writing you in reference to Paderewski, and you very kindly granted me space in your valuable journal. Now I ask for a few lines in which I wish to refer to the teacher Leschetizky and the claim made by your "Raconteur" that there are several teachers in this country fully as capable as the possibly overrated Leschetizky. It must be admitted that the renown he has achieved has been solely through a few pupils, and that the chief causes of his success are attributed to his indomitable will power and a very high critical acumen, both of which are important faculties for a teacher desirous of creating pupils of distinction. Undoubtedly students can acquire very much in this country in respect to technic and musical development, but it remains an undisputed fact that the various teachers named by "The Raconteur" have never produced a pupil who may be considered a real artist, and thousands have been turned out from the said teachers with the assurance that they play wonderfully, whereas their capabilities are only at the beginning of the road to be traveled in order to reach the Parnassus of piano playing.

Much of this is due to the lack of enthusiasm evinced by the teachers, whose only object seems to be the gain of money, where time is reckoned at so much per minute, and where lessons of twenty minutes are indulged in, and where often real talent is refused by the teacher because his price is not forthcoming. The music teachers of America are not real artists, but mere business men, and when the foreign musician locates here the lack of musi-

cal atmosphere causes him to abandon that life for true art's sake and to pander to wealth. Where have we the opportunity for hearing cheap concerts of a high order?

Surely not the Damrosch popular concerts, with their ordinary programs, or the Sunday concerts at the Metropolitan Opera House, with their obnoxiously ignorant and unmusical audiences. We have the Philharmonic, the Symphony and the Oratorio, with the Boston Symphony Orchestra, giving us about thirty-five orchestral performances of a high order, and then a few recitals and chamber concerts; but can this number be compared with those given in Berlin, London or Vienna? In London alone over 100 grand orchestral concerts, 200 chamber music and innumerable recitals and miscellaneous concerts are given every season, not to mention festivals, garden concerts, free organ recitals, choral societies, &c. Furthermore, any of these performances can be attended for 25 cents, and for less in Paris, Berlin and Vienna. It is not, however, the public concert which encourages the artist or student, but opportunities where students may figure personally, either as composer or performer, that enthrall the hard worker. It gives confidence, experience, and teaches more than that which can be imparted by a teacher after a certain stage, as the novice is never the same upon a concert platform as when in his instructor's studio. These advantages exist not here, yet in all the cities in Germany, Austria, France or Belgium they are to be found.

One misfortune in America is that, however great a man may be when abroad, a lengthy sojourn in this country robs him of the halo that once surrounded his name. Dvorák is an example of this. I claim that, for the most part, music is a fad here, whether it be at the opera house with the adulation of "stars" or upon the concert stage, as with Paderewski and others, who are raved over by our *soi-disant* musical audiences. It is a gift (?) of the American people to criticize everything, and the pleasure of hearing themselves talk causes them to give vent to criticism that emanates from empty brains, and which is an offense to those knowing better. True we have the most superb performances here, in opera and concert, but I maintain that the student has neither the artistic life, atmosphere, nor opportunities, without which the greatest genius must perish. Honor to whom honor is due. In 1885 I attended a concert given by Paderewski, in Paris, and arranged by Monsieur Georges Chiffer, in the Salle Playel, and upon hearing him again in 1889 the contrast in his playing was so enormous that it is no more than fair to attribute much of this to Leschetizky, with whom he had been studying in the meanwhile.

Very respectfully yours,

MAX DEUTSCH.

216 East 117th street, New York, October 23.

A Singer's Rights.

THE limitation of the courts in dealing with singers was dwelt upon by Justice Russell, of the Supreme Court, last Thursday, in opening a default by which the firm of Walcutt & Leeds obtained an injunction preventing George J. Gaskins from singing except for them. The plaintiffs—Cleveland Walcutt, Edward F. Leeds and Henry Leeds—made a contract with the defendant last May by which he agreed to sing for their phonographs at \$1.50 a song. The contract did not compel the plaintiffs to have Gaskins sing any stated number of songs, and he contended that they had not called for his services sufficiently to afford him a living. The plaintiffs said that Gaskins had previously earned about \$25 a week, and that while under the contract he made \$30 a week. He abandoned the contract and went to Chicago, where he made arrangements to sing into the instruments of other talking machine companies.

After papers had been served upon him on a claim for an injunction to compel him to keep the contract, Gaskins paid no attention, they said, but continued to sing for his new employers. The singing was stopped by the injunction granted on Gaskins' default. In opening the default on condition that Gaskins pay costs, Justice Russell said:

"We have grave authority for the rule 'that the bird that can sing and will not sing must be made to sing' (old adage)—Chancellor Walworth, in *De Riva Finoli v. Corsetti*, 4 Paige Ch., 270. But the learned chancellor duly appreciated the difficulty of finding any officer of the Court of Chancery with that exquisite sensibility necessary to understand and enjoy with proper zest the peculiar beauties of Italian opera, so that the singing of the defendant, under the direction and in the presence of the Master of Chancery, might afford a satisfactory test as

to whether the engagement was duly performed, and according to its spirit and intent.

"The lapse of sixty years has not so improved the courts of the State in this respect that the substantial difficulty suggested by the chancellor has yet been obviated. It is not a matter of judicial knowledge that any member of the bar might be appointed referee, or even any justice of the court could be chosen, who could well perform such a task. It may be that after a judicial consultation some officer or judge might be designated who could tell the difference between *Casta Diva* and the *Star Spangled Banner*, or distinguish *Home, Sweet Home* from *Yankee Doodle*, but the repertory of the defendant, as I judge from the scope of the allegations of the plaintiffs' papers, is far wider in its range than the instances cited, and if the plaintiffs should direct the defendant to sing an air from *Lohengrin*, or possibly a sacred hymn, the difficulty of choosing an expert judicial officer to test the performance might be insurmountable.

"Therefore, either by appreciation by the plaintiffs of the obstacles in the way of the affirmative performance of the contract, or by careful discrimination of the learned justice who allowed the judgment in this action, the judgment is confined to an injunction against the defendant for singing. It is fairly a matter of lawful presumption that it may be determined by auricular evidence whether or not an attempt is actually made to violate such an injunction. But the defendant pleads that he ought to be relieved from even this inhibition, and that if not from motives of public policy, at least as a means of supporting himself and those dependent upon him, the melodies of his voice should not be stilled in perpetuum. * * *

"I am of the opinion that the defendant shows a fair claim to defend, so that upon a trial the conflicting responsibilities of the parties may be more precisely determined, especially as the injunction is broad and limitless in its character, dooming the defendant to musical silence even before his friends or family. To restrain him thus would not only deprive him of the means of livelihood, but bring possible disaster to the health of one who, by training and education, may perchance find the most natural effective expression to his vocal utterance in intonation or song."

Melba Arrives.—Among the passengers on the *Campania*, which arrived last evening, was Mme. Melba, the Australian prima donna, who is to sing again at the Metropolitan this season.

Since leaving here last spring Mme. Melba has sung in Paris and London. At the close of the Covent Garden season she took a cottage on the Thames through August, and recently she has been sojourning at her home in Paris. She is in excellent health and eager to get back to work once more.

Her *réentrée* at the Metropolitan will be made on the opening night of the season, November 16, as *Marguerite* in *Faust*. She expects to appear in some new rôles during the season, but did not care last night to say what they would be.

Before the opening of the opera season she will sing in concert with the Boston Symphony Orchestra, in Boston, on November 6 and 7; in Brooklyn, November 9; in Philadelphia, November 10, and in Baltimore, November 11. She has a tempting offer to go to South America next spring, which she will accept if she can get her contract with the Covent Garden management canceled. In October next she intends to make a concert tour through the English provinces.

The official prospectus of the Metropolitan season was issued yesterday. The news it contains has already been printed in the *Herald*, except the program for the first week, which is as follows: Monday, November 16, *Faust*, with Mme. Melba, M. Jean de Reszké, Mme. Mantelli, M. Lassalle and M. Edouard de Reszké; Wednesday, November 18, *Die Meistersinger*, with Mme. Eames, the MM. de Reszké, M. Plançon and Mr. Bispham; Friday, November 20, *Tannhäuser*, with Mme. Eames, M. Plançon and M. Lassalle; Saturday matinée, November 21, *Faust*, and Saturday evening, *La Favorita*, with Mme. Mantelli, M. Cremonini, M. Plançon and Signor Ancona.

Most of the members of the company are expected to arrive here at the end of next week with Mr. Grau.—*Herald*.

A NATIONAL SCHOOL OF MUSIC.

Endowed and
Incorporated.Superior advan-
tages to students.Dean of
the Faculty,Pres. Board
of Trustees,

FRANK VAN DER STUCKEN.

PETER RUDOLPH NEFF.

Illustrated Catalogue upon request. Address the President.

CORINNE MOORE-
LAWSON,

SOPRANO.

MANAGEMENT

H. M. HIRSCHBERG MUSICAL BUREAU,
36 West 15th Street, New York.

The Carpenter Conservatoire of Music.

A NEW conservatory of music, destined, according to its present plan, to make a notable feature of development in the musical education of America, has been designed and set forth upon its career by Mrs. Wesley M. Carpenter at White Plains, N. Y. Mrs. Carpenter is already intimately known to musicians here and abroad as a woman thoroughly experienced in the methods and environments of musical tuition in Europe as well as in America, and exceptionally fitted to chaperon youthful talent, and give the moral as well as mental care to gifted young students which they so seriously need.

On this moral side of the question Mrs. Carpenter dwells most seriously. "It is not only possible," she says, "but simple to provide for students here an education quite as good as that sought abroad, with the difference that where in a city like Paris American girls, young and lovely, are cast into surroundings of danger and temptation, by home tuition they escape everything morally deleterious, and are as gently and exclusively cared for as they could possibly be within their own homes."

The following is the prospectus as issued by Mrs. Wesley M. Carpenter:

PARIS CONSERVATOIRE, WHITE PLAINS, N. Y.

This conservatoire is the only one in America conducted on the plan of the Conservatoire of Paris.

The language spoken will be French, and taught gratis the first three months.

Violin, piano, singing, declamation, opera, &c., everything necessary for an artist's career, thoroughly taught.

Facilities for engagements abroad or in America for graduates.

One free scholarship in each department. Competitive examinations twice a year in the presence of a jury of experienced artists. Resident pupils taken. For terms, &c., address

MRS. WESLEY M. CARPENTER,
White Plains, N. Y.

Steinway pianos used in this institution.

Mrs. Carpenter has thoroughly investigated conservatories abroad, assimilated their methods and evolved her own plan, which she has now laid down in the very heart of America after careful reflection and comparison.

The building which she has had erected at White Plains is spacious and suitable, standing on an elevated site, surrounded by ample grounds and including everything in atmosphere and surroundings to maintain health and vigorous energy. There is everything in the situation and arrangement to encourage the development of art as there is to secure excellent physical health.

The French language will be spoken and taught free during the first three months. When pupils are decided fit to compete for foreign honors, Mrs. Wesley M. Carpenter undertakes to chaperon them and make all arrangements for their debut on the other side.

Where young children whose general education is not advanced desire to enter the Carpenter "Paris Conservatoire" for music, special instructors will, Mrs. Carpenter states, be furnished them for the general branches required.

In this way a comprehensive general education, as well as a specific musical education, can be acquired at the "Paris Conservatoire," according to the announcement of its owner and projector, Mrs. Wesley M. Carpenter, and this with the advantage of genial, well-protected home surroundings. Within these surroundings American youth may feel itself in complete moral safety, just as much as it may find itself in steady harness for a future musical career.

Mrs. Carpenter has complete faith and enthusiasm in her endeavor. She has had wide European experience and enters her American field after careful and exhaustive study.

Third Popular Concert, Carnegie Hall.

THE third popular concert of the Sunday night series by the New York Symphony Orchestra, under Walter Damrosch, took place on Sunday evening last, November 1, in Carnegie Hall. The new soloist of the occasion was Mlle. Alice Verlet, soprano, from the Opera Comique, Paris, this being her first appearance in America, by special arrangement with Mr. Victor Thrane.

Mlle. Verlet made an extremely favorable impression, as she deserved, her voice being a pure and brilliant soprano of wide range, vibrant quality, and under excellent control. She sings with taste and feeling, and has a decidedly flexible execution. Mlle. Verlet has musical intelligence, and was heard to special advantage in Grieg's Sunshine Song from the Peer Gynt suite, fascinating her audience later with a tarentella brilliantly sung for encore. She was well received, warmly applauded, and may certainly be considered to have achieved a successful New York debut.

The other soloist of the evening was Herr Wilhelm Mertens, baritone, who sang the prologue to Pagliacci, and some German songs with medium effect. The orchestra was in excellent form, and achieved its greatest success and applause in The Ride of the Valkyries, which was played with tremendous spirit and fire. The audience did

not fail to appreciate the vigorous work in this particular number, and testified its approval most heartily.

The house was well filled and genially disposed. Taken all in all this third popular concert was a successful one, and shows plainly an artistic advance rather than decline on the original scheme.

Rosenthal Arrived.

ROSENTHAL is here. The great pianist reached New York on Saturday last, October 31, and was promptly seen by a representative of THE MUSICAL COURIER.

It was hardly necessary to ask the artist how he felt. He swiftly communicated that he was strong and well, as it is his custom to feel, but externals told the tale more quickly than he could put it into words. Rosenthal is not of the sickly, pale, shock-headed, morbidly made up school of piano virtuosi. He revels in robust, manly health, and his ocean trip did not at all interfere with his average sturdy condition. Both as artist and man he is bracing and refreshing to meet.

"Oh, a trip across the ocean," said Rosenthal, "that means nothing; that does one good, and of course I must say I like America and the dear Americans whether I do or not. Well, fortunately, I do happen to like the country and its people very much indeed, and can say so with perfect honesty." Rosenthal's English is perfect, and his idioms absolutely correct, but the man, being a versatile linguist, is quite as much at home in other modern languages, which he talks as one to the habit born.

Rosenthal is not a man to whom the popular, everyday, often idle questions on the art of piano playing may be put. The first one which came uppermost was as to his preference among present living players.

"Have you really a favorite pianist, M. Rosenthal, and if so, who?" There was no hesitation in the artist's reply. "I have one decided preference," he said. "That is Joseffy. I think him one of the most delightful and finished artists the world has ever known." The satisfactory gleam in the artist's eye and the earnestness in tone when he spoke said volumes in favor of Joseffy.

"And now about your repertory, M. Rosenthal," was asked.

"Oh, concerning repertory," said M. Rosenthal, "I hardly think of that. I have studied, as I suppose most other artists have studied, the complete range of piano literature. I do not limit myself to any set series of programs. I use from the literature which I know that which I think most suitable to the time or the occasion. This idea of prearranged repertory," said M. Rosenthal with a humorous smile, "sounds to me like a music box. It is arranged to play so much; you set it off and it performs its duty periodically and with no surprises—a monotonous idea with which I have small sympathy. I arrange my own programs, sometimes with great variety, at short notice. I take no particular credit in doing this beyond the acknowledgment that I have been endowed with a natural facility for quickly studying and memorizing piano music."

"Of course you practice a great deal, M. Rosenthal, so as to have this immense repertory in such order as to be freely called upon at any time?"

"I practice regularly," answered M. Rosenthal, "but not lengthily. Three hours is the maximum time which I give daily to my piano practice. I will say still further that this time is specially devoted to works of novelty. I do not rehearse mechanical exercises, nor even compositions which I have once thoroughly acquired. My memory is tenacious, and I do not find it necessary to absorb fresh, valuable time in going over what I have already studied faithfully and completely understood. To mere studies or exercises I give a bare fraction, if any, of my time."

"What, M. Rosenthal, do you consider to be the greatest achievement of a pianist?"

Rosenthal thinks quickly and speaks with equal promptitude.

"I think," answered the great artist, "that to play a great work, let us say such as the Schumann Fantaisie, or one of the last Beethoven sonatas, unaccompanied, is a much greater accomplishment than any which a pianist can possibly compass with orchestra. The prevalent idea that a pianist's greatest work must usually be performed in conjunction with orchestra is, in my mind, delusive. Because while the orchestra serves to emphasize good effects in many cases, it also serves to cover up sad inefficiencies in others. Therefore to play a great work without background or support I most certainly consider the greatest achievement possible by a pianist."

Brahms III.—Johannes Brahms is reported to be critically ill at his home in Vienna.

Jean de Reszke Married.—London, October 30, 4 A. M.—The Standard's Paris dispatch announces that the civil marriage of Jean de Reszke, the operatic tenor, and Nesle, Comtesse de Mailly, Thursday was very quiet, the few guests including Edouard de Reszke, brother of the bridegroom.



Boston Quintet Club.—The Boston Quintet Club is meeting with great success in New England this week.

Van Biene Arrives.—The actor 'cellist, Mr. Auguste Van Biene, arrived last Friday from England. He will produce his play, The Broken Melody, at the American Theatre to-morrow (Thursday) evening, and in it will give a 'cello recital.

Camille Seygard Here.—Camille Seygard arrived last week on the Saale, and will make her debut this week in the first symphony concert, a Tchaikowsky memorial. She will sing two novelties, a romance and an aria from Tchaikowsky's opera Eugenie Onegin.

Return of Vanderveer-Green.—Marie Vanderveer-Green, the contralto, reached New York from England, last Saturday. She is in excellent health, and many of her engagements have already been announced in these columns.

Oscar Saenger's Opera Class.—Mr. Oscar Saenger's opera class, which he conducted with so much success last season, will continue its work this season at his studio, 30 West Fifty-ninth street, Tuesday evenings, beginning November 10. Most of the standard operas, including Lohengrin, Carmen, Faust, Romeo and Juliet, Mignon and others, will be carefully studied. Singers desirous of joining should apply to Mr. Saenger.

Aronson Dedicates to Carreno.—Rudolph Aronson's new waltz is to be entitled Teresita, and is dedicated to the famous pianist Teresa Carreno. The orchestra score of same was forwarded to Edward Strauss, Court Ball Director, Vienna. Mme. Carreno left Berlin, October 21, for St. Petersburg, prior to sailing for America.

Flavie van den Hende.—The eminent 'cellist Mme. Flavie van den Hende has just issued her circular for this season, in which the numerous notices quoted from the leading journals of New York and the provinces testify fully to this gifted woman's rare artistic ability.

Semi-Private Musical Entertainments.—When the janitor will permit it street musicians with portable instruments, such as accordions, small hand organs and so on, go through the cellar of the flat house to the rear area and make music there. They give thus a sort of semi-private entertainment, which is patronized by the servants and the children and perhaps by other members of the households within hearing. It is an audience smaller in numbers than that of the street, but one to which appeal is thus more directly made.—Sun.

Carreno's Repertory for America.—A letter from Madame Teresa Carreno, from Berlin, October 9, to her manager, Mr. Rudolph Aronson, announces her repertoire as follows: For the Philharmonic Society (Seidl) New York, January 8 and 9, Beethoven's E flat concerto and Liszt's Fantaisie Hongroise; New York Symphony Society (Damrosch), January 29 and 30, Schubert's Wanderer Fantaisie; Chicago Orchestra (Thomas), February 5 and 6, Chopin's E minor concerto; Boston Symphony Orchestra (Paur), February 25, Grieg's A minor concerto.

New York Ladies' Trio with Palma Club.—The New York Ladies' Trio, composed of Dora Valesca Becker, violin; Flavie van den Hende, 'cello, and Mabel Phipps, piano, played with great success at the Palma Club concert, given at the club house, Jersey City, on Tuesday evening, October 27. In addition to her work in the trio Miss Dora V. Becker also played some solos, an andante of Thomé and the brilliant Perpetuum Mobile, of Ries, with remarkable success. The concert was of a high order, including, aside from the New York Ladies' Trio, such artists as

THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA,

Incorporated in 1885 under the Laws of the State of New York and Chartered in 1891 by the Congress of the United States, 126 and 128 East 17th Street, New York (eleventh season), offers to students of merit, at the lowest figures, the greatest educational advantages attainable in any kindred institution here or abroad. Tuition in Solfeggio and Operatic and Oratorio singing, Operatic Chorus Class, instruction on the Piano, Violin, Organ, Harp 'Cello and Orchestral instruments generally; all classes in Harmony, Musical History, Department, Fencing, &c., &c. The orchestra of the National Conservatory affords splendid opportunities for intending orchestral players. The new Théâtre d'Application, through its weekly representations, will prepare advanced singers for a professional career, and disclose the performers' merits to managers. Leading instructors—all specialists of the highest order: Signor R. Sapia, Mr. Christian Fritsch, Mr. Rafael Joseffy, Miss Adele Margules, Mr. Leopold Lichtenberg, Mr. John Cheshire, Mr. Victor Herbert, Mr. Max Spicker, Mr. Louis V. Saar, Mr. Henry T. Finck, Monsieur Joseph Pizzarello, Monsieur Régis, Sénac and others.

EXAMINATION FOR ADMISSION DAILY.

GODOWSKY

LAST SEASON IN AMERICA.

Chicago Amusement Bureau, . . .
... Auditorium Building, Chicago.

ANNA LANKOW,

Vocal Instruction,
GARCIA-LANKOW METHOD.

825 Park Avenue, New York.

BREITKOPF & HÄRTEL,

Oldest Established Music Publishing
House.



FOUNDED 1719 IN LEIPZIG.

NEW YORK BRANCH: 39 E. 19th Street.

HOWARD BROCKWAY,

COMPOSER-PIANIST.

Pupils received in Composition, Harmony,
Piano and Song Interpretation.

Studio: 817-818 Carnegie Hall, New York.

To Choral Societies and Church Choirs.

Sacred Cantata, "SONG OF THE NATIVITY,"
in two parts (Prophecy and Fulfillment). By
WILLIAM S. VINNING, Mus. Bac., Cantab.
Price 40 cents (108 pages). Words of Text \$1 per 100.

"One of the best sacred cantatas we have ever
seen."—Church Times.

London: SCOTT & CO., 27 South Molton St., W.,
Or direct from the Composer:

88 Lansdowne Road, Kensington Park, W.

VOICE PRODUCTION AND SINGING.

"VOXOMETRIC REVELATION."

By Alfred A. North. This new and important work on the
human voice thoroughly explains all previous perplexities and con-
tains a complete course of definite instruction—practical com-
prehensible and revolutionary. The whole problem concerning the
true system of production is solved at last; and the highest notes
ever recorded have been sung by conforming to principles herein
expounded. Prospectus and opinions, &c., post free.
Grangeville House, Arundel St., Strand, London, England.

ARTHUR HARTMANN,

The Greatest Boy Violinist,

IS OPEN FOR ENGAGEMENTS.

For terms, dates, &c., address

S. HARTMANN, care of THE MUSICAL COURIER, New York.

MISS INEZ GRENELLI,

PRIMA DONNA SOPRANO.
CONCERT AND ORATORIO.

For terms, dates, etc., address direct
155 West 66th St., New York.

Dr. HENRY G. HANCHETT,

PIANIST AND TEACHER,

136 Fifth Ave., NEW YORK.

Director of the Central School of Musical Art,
225 Hancock St., Brooklyn, N. Y.

Sonata Readings. Analytical Recitals.

LOUIS V. SAAR,

With the National Conservatory.

MEINELSOHN PRIZE 1890. VIENNA TONKUNSTLER PRIZE 1892.

"I recommend Mr. L. V. Saar as a most excellent teacher of
musical theory, especially of its higher branches."
MUNICH. I. RHEINBERGER.

Address STEINWAY HALL, NEW YORK.

MR. CHARLES ABERCROMBIE,

Ten years Solo Tenor to Her Majesty the Queen, and
of the Albert Hall, Crystal Palace, St. James' Hall,
Covent Garden, etc., concerts, and Professor of
Artistic Singing, London, England.

Vocal Studio, CARNEGIE MUSIC HALL, New York.

ALBERT MILDENBERG, GRAHAM REED,
PIANIST. BARITONE.

Concerts and Recitals of Song and Piano.

Applicants for Tuition address
STUDIOS: Steinway Hall, New York,
196 Schermerhorn Street, Brooklyn.

AUGUST GEMÜNDER & SONS,

—MAKERS OF THE—

"Gemünder Art" Violins,

"Gemünder Solo" Mandolins and Guitars.

Rare Old Violins, Bows, Strings and Repairing.

Send for new Catalogue. 42 East 23d St., New York.

Marguerite Lemon, soprano; Zora Gladys Hörlocker, con-
tralto; William H. Rieger, tenor; Lewis Williams, bari-
tone, and Victor Baier, accompanist. It passed off with
great success.

Huguet Arrives.—Mme. Giuseppina Huguet, one of the
prime donne of the Imperial Opera Company at the Acad-
emy of Music, arrived here yesterday on the Finance from
Chili, where she has just completed a long engagement.
She will make her début at the Academy on Friday in La
Sonnambula.

Arthur A. Clappe.—Mr. Arthur A. Clappé, proprietor
and editor of the *Dominant*, Philadelphia, has taken the
directorship of music for the Waldorf Hotel, this city, and
began his duties last week. The *Dominant* will receive
his attention as formerly.

Fordyce Hunter's Third Piano Recital.—The third
piano recital by Mr. Fordyce Hunter was given at the
Bolling-Musser studios, Memphis, Tenn., on Saturday
evening, October 28. The program, which was skillfully
arranged, ranged from Beethoven to Liszt.

Gallico Pupils' First Musicales.—The first musicale
by the piano pupils of Mr. Paolo Gallico was given on Fri-
day evening, October 30, at Tuxedo Hall, Madison avenue
and Fifty-ninth street. A string orchestra composed of
prominent instrumentalists assisted.

Harry Graboff with the New York Symphony.—
Master Harry Graboff, the youthful but highly developed
pianist and pupil of Alexander Lambert at the New York
College of Music, will make his first appearance at Car-
negie Music Hall at the Sunday night concert on Novem-
ber 8. The boy is scarcely more than an infant, but plays
with phenomenal intelligence as well as technic.

Gerrit Smith Free Organ Recitals.—The thirteenth se-
ries, being the 210th to the 218th recitals, by Dr. Gerrit
Smith at the South Church, Madison avenue and Thirty-
eighth street, began on Monday afternoon last, November
2, and will continue on successive Monday afternoons at
4:30 o'clock. Prominent artists will as usual regularly as-
sist and the music loving public is cordially invited to
attend.

Carl Halir, Violinist.—Carl Halir, who arrives to-day,
November 4, on the Trave, will remain in America only
about two months, returning to Europe the middle of Jan-
uary. His time is almost entirely booked, with the excep-
tion of a few dates in November and December. He will
appear for the first time before a New York audience in
the New York Philharmonic concerts of November 13 and
14, and on the 15th he will be heard in the concert of the
Arion Society.

Clarke's Series of Lectures.—To-night Hugh A. Clarke
will give the first in a course of six historical and analytical
lectures on music which he will deliver before the students
of the Broad Street Conservatory of Music, 1331 South
Broad street, Philadelphia. The lectures will be illustrated
by vocal and instrumental music, in which the doctor will
be assisted by members of the faculty and pupils of the
school.

The subject of the first of the course will be Primitive
and Greek Music, and will be illustrated by Hindoo, Japa-
nese and other semi-civilized and savage melodies. In the
succeeding lectures the doctor will follow the development
of music from the early ages to the present day.

Viola Pratt's Voice Tried.—Miss Viola Pratt, a young
contralto commanding a compass from E flat to high C,
had what was called a "voice trial" on Friday afternoon
last, October 30, at the Herald Square Theatre. The gen-
eral verdict was in the young artist's favor. She has the
contralto volume and quality, but the tones, which run
away up into the full soprano register, retain in a marked
degree the fullness and color of the lower registers with-
out any change of quality. The trial of Miss Pratt's
voice, made in presence of a large audience, was under
the managerial auspices of Mr. Ted Marks.

Symphony Society.—The New York Symphony So-
ciety's season will open on next Friday afternoon, Novem-
ber 6, when the first public rehearsal will take place at
Carnegie Hall. The first concert will follow on Saturday
evening. The program will be confined to the works of
Tchaikowsky, whose death occurred on November 6, 1893.
The soloist will be Mlle. Camille Seygard, of Brussels and
Paris, who will make her début here. The orchestra will
play the Symphony Pathétique (No. 6), which was first per-
formed in America by the Symphony Society. Eight hun-
dred and fifty seats in the gallery will be sold for 50 cents
each, to meet the demand for high-class music at popular
prices.

The Baton Club Under Carl.—The Baton Club, under
the leadership of Mr. William C. Carl, resumed rehearsals
for the coming season, Saturday, October 31, at 8 o'clock,
in the chapel of the First Presbyterian Church, Fifth
avenue and Eleventh street. New members applied at that
time, and will do so on the following Saturday evenings un-
til November 15, at the chapel, and Mr. Carl will be present
to receive them. The works chosen for the first concert
are The Black Knight, by Edward Elgar (first performance

RICCARDO RICCI,

BASSO.

Late of the Royal Italian Opera, Covent Garden, London, the Royal
Albert Hall and Covent Garden Concerts, and of "The Bostonians,"
begs to announce that he has

Opened a Studio for Voice Culture

At 108 EAST 31st STREET, NEW YORK.

GERTRUDE MAY STEIN,

The Contralto.

ADDRESS

THE HENRY WOLFSOHN MUSICAL BUREAU,
131 East 17th Street, New York.

CARLOTTA DESVIGNES,

Contralto.

Oratorio, Concerts and Recitals. Season 1896-7.

ADDRESS CARE OF

BOOSEY & CO., 9 East 17th Street, New York.

University School of Music

ANN ARBOR, MICHIGAN.

ALBERTO JONAS, Head of Piano Department.
GARDNER S. LAMSON, A. B., Head of Vocal Department.
HERMANN A. ZEITZ, Head of Violin Department.
Send for Calendar and particulars to
ALBERT A. STANLEY, A. M., Director.

The New York School of Opera and Oratorio,

110 LEXINGTON AVENUE.

EMILIO AGRAMONTE, Director.

The only Special School devoted to the study of Opera and Oratorio
in this country.

SEND FOR NEW CATALOGUE 1896-97.

Broad Street Conservatory of Music,

GILBERT RAYNOLDS COMBS, DIRECTOR,

1331 South Broad Street, Philadelphia, Pa.

ILLUSTRATED CATALOGUE FREE.

New York College of Music,

128 & 130 EAST 58th STREET.

ALEXANDER LAMBERT, Director.

Reopening of Season Tuesday, September 1.

Terms from \$15.00 upward per Quarter.

Descriptive Catalogue free on application.

NINA RATHBONE

DRAMATIC SOPRANO.

Opera, Concert and Oratorio.

Vocal Instruction.

Studio: HOTEL EMPIRE, NEW YORK CITY.

Miss AMY FAY

is open to engagements for

PIANO CONVERSATIONS.

Book of Eight Programs sent on application.

Address care of CHICKERING & SONS,

Fifth Avenue and 18th Street, NEW YORK.

J. H. MCKINLEY,

TENOR.

Concert and Oratorio—Vocal Instruction.

STUDIO:

136 WEST 66th STREET, NEW YORK.

JEANNE FRANKO,

Solo Violinist.

—ALSO—

THE JEANNE FRANKO TRIO.

Address for terms, dates, &c.,

114 EAST 81st STREET, NEW YORK.

DORA VALESKA BECKER,

SOLO VIOLINISTE,

With the NEW YORK LADIES' TRIO.

Address, 120 East 89th Street, New York.



SOLO OR STRING QUARTET.

40 West 20th Street, New York.



MUSICAL INSTRUMENTS

This Paper has the Largest Guaranteed Circulation of any Journal in the Music Trade.

No. 870.

NEW YORK, WEDNESDAY, NOVEMBER 4, 1896.

The London MUSICAL COURIER is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W. London, England. This paper, while containing the salient points of THE MUSICAL COURIER of New York, devotes special attention to music and trade matters throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or THE MUSICAL COURIER COMPANY, Union Square, West, New York City.

PUBLISHING PRICES.

THERE is no doubt that the trade at large is in complete sympathy with THE MUSICAL COURIER in its endeavor to reach a basis of action which will bring about the retirement of that unhealthy piano product now known as the \$75 box. There is not a house in the trade, any house of consequence, that has not felt and is not now feeling the effect of the undue prominence given to the box by the great bulk of dealers. No intelligent decision has as yet been reached on the mooted questions whether the dealer is responsible for the great sale of the box or whether the box saddled itself upon the victimized dealer, but it is known definitely that the box is handled, is constantly sold, is constantly sold under a stencil too, and is also constantly handled under the auspices of false pretenses.

If it were sold straightforward as a cheap box it would not be sold in large quantities; it is the opportunities it offers and presents for fraud that have made it a trade possibility, and this constitutes no reflection upon the trade as a whole, but upon those methods forced upon the trade by either the active or the passive connivance of many of its members.

Now then arises the great questions: "Shall this fraudulent misrepresentation of a piano, of a musical instrument, be permitted to demoralize still further the piano trade or shall it be eliminated? Shall it be permitted to thrive, or shall it be exposed with all its infamy to the public gaze? If so, how is this to be accomplished?"

We firmly believe that the great majority of dealers desire to get rid of this nuisance, but they have no power to act. There is no possibility of associated action, there can be no convention of dealers called to act upon this question, the legitimate manufacturers have reasons for not taking decisive steps in the premises. A delicate motive is involved, too, which dare not be overlooked.

In such cases therefore when a crisis in a trade is to be met (and this certainly is a crisis) the interests involved look upon the special press to meet the issue and help to bring about the solution of the questions confronting the trade. In fact that is the greatest function the press can perform, and is its holiest function.

The dealers are actually looking to this paper to extricate them out of this dilemma. No sane man can argue that any dealer delights in advertising his cheap wares to the disadvantage of the better class of goods, and many dealers would to-day not advertise the \$75 box at all if it were productive of legitimate profit only. It is sold far out of its grade, far above its price, and hence it is advertised so extensively and pushed so energetically, but there are other reasons also.

Prices Too High.

A great Western dealer, whose name we can only mention with permission from him, in discussing the situation with us recently said: "Your great Eastern houses of the old line refused to submit to the old figures they formerly charged for their goods. They employed the trade press for years successfully to create the impression that their pianos, thoroughly reliable as they are known to be, were much finer in grade than they actually were. No abatement in prices was tolerated. When we look at our invoices of a dozen years ago and compare them with the present invoices the advance of the wholesale prices amazes us. What's the result? Between the low grade Eastern piano and the Western piano made on the spot your fine old, legitimate medium grade Eastern piano has gone to sleep, and to keep it snoring soundly your manufacturers make 'seconds' when, in fact, they should never have made them, but the maker should have met us."

We have other evidence in our possession which we will gladly submit to any maker, preferring not to publish it, showing in figures how and why the solid old Eastern piano, made in New England, here and about here was driven from certain territory; how its prospects were ruined; how its sales were defeated. The facts are in our possession, straight from their distant sources. We can show instances applying to a dozen Eastern legitimate pianos which were placed in the hands of Western jobbers for sale to dealers at such prices that it seems as if the Eastern makers were actually in collusion with the Western makers to sell the latter's goods, for at the prices charged by the Western jobber none of these Eastern pianos could be sold by the final retail agent or dealer; it was impossible. Result: Either the Western goods were sold exclusively or the \$75 Eastern box was wedged in.

As a matter of course, when the Western piano began to make itself felt as a trade factor there was one of two paths to adopt—either advance your price and improve your goods, or rather the reverse or cut prices and meet or beat competition. Some houses selected one path, others the other, but a vast majority did neither. They made the same kind of pianos, held on or advanced the prices, or they made slight improvements and made large advances or they did nothing. "How do you expect me to sell your piano?" said an agent here recently, "admitting that in quality and price it is fair, when you have not one talking point? You complain that I sell cheaper pianos. I do, and I get as good prices as yours would bring because of the many talking points in those pianos not as good as yours, but more modern pianos and quicker sellers."

It is not altogether due to a certain "natural" or "economic" reason that the Western piano developed

so rapidly. The conduct of many Eastern houses helped the scheme along. But without going into the sensitive causes at the bottom of the phenomena, here we are with both the Eastern and the Western legitimate piano at the mercy of the \$75 box, and how is this disease to be eradicated?

A Late Instance.

To show the condition in our own section we may instance a recent case brought to light by the traveling man of a large Eastern house, a most conservative business man.

He came across a case of a Pittsburg retail and jobbing house, well known and of general high repute, which consigned some goods to a dealer in western Pennsylvania and actually kept him agoing. The traveling man of the Pittsburg house, a new and unknown man, called upon the dealer in the small town, and was met by a lady who had charge of the store—presumably the daughter of the storekeeper—and she, not being acquainted with the new traveler, supposing him to be a buyer, at once began to praise one of New York's lowest grade boxes kept on hand and bought directly from the maker, and not through the Pittsburg house.

After she had concluded her argument, and after having asked "impossible" prices for the legitimate New York pianos that had been consigned by the Pittsburg dealer, the traveling man produced his card. Of course there was a scene. He advised his firm of the state of affairs, and orders came to remove all the goods at once.

This is a typical case. If piano manufacturers desire to see the local advertisements of these retail dealers we can accommodate them. They do not hesitate to print prices; in fact the printing of the prices is one of the most energetic protests they have to prove that they are willing to sell at a small profit just to make a sale. The prices are not profitable, but the prices at which they advertise the box are formidable and profitable, and this is the goods they push, just as the lady above mentioned showed her vehemence in advocating the great merits of the particular New York piano she was offering. As it would advertise that piano to mention it here we decline to do so, but can give the name to any reputable member of the trade who may, for business reasons, desire to know it. There is no secret about it. It is an old-established low grade box, which we decline to advertise by mentioning it here.

The Ergo.

If this is the condition that now confronts us—and it is—if this low grade box is the chief ornament in the warerooms of the great majority of dealers; if it has wedged itself between the Eastern and Western legitimate, medium grade pianos; if no combination of dealers or of manufacturers can be formed to defeat its further progress and if a paper is at hand that can bring about the necessary reaction and supplant the fraud and stencil box with the old line of legitimate goods—if all this is so, *ergo* it follows that that paper should go ahead and do it. That is right, isn't it?

But if the paper is to do it, it must do it according to its own lights. It cannot do it if at every conjuncture a new or an unknown or an old and known impediment is placed in its path. These impediments

generally consist of the sensitiveness of individual firms that are willing for the paper to go ahead and accomplish the desired result, but "please to leave us out of it."

Now that cannot be done. There can be no leaving anyone out of it. If the prices of goods are to be published in order by heroic methods to cut out this trade cancer no one can be spared, and we see no other means of killing the present method of retail advertising than by reproducing it and defeating its purpose.

General Estey said to us during a newspaper talk last August: "If you have something to publish that is unpleasant to a firm or number of firms why do you not seek the distinction of publishing it last, instead of publishing it first?" "Because this is a newspaper and no one would care to read an old paper" was our reply. Of course it was merely a pleasant suggestion in which the General was deprecating the fact that any bad or unpleasant news should at all be published. There is not a newspaper publisher in the world who cares to publish unpleasant items, but doctors are not here to treat typhoid only. Sometimes they are needed in confinement cases.

What object is there in publishing prices? Why, to give them to the world. Let everybody have a chance to know that the piano trade is a legitimate trade with illegitimate hangers on, with guerillas following its regular army, and show the difference.

Give the salesman now struggling under a mass of misrepresentations heaped upon him by his competitors' advertisements and arguments, to which he will not resort because they are false, a chance to pull out of his desk a copy of THE MUSICAL COURIER, which prints in straightforward language the prices. Let him show these to his customer, and save the customer from becoming the victim of a swindle, besides giving him a chance to purchase an honest piano at an honest profit.

That is the way to kill the fraud box. Who has a better plan to propose? We are prepared to accept any suggestion. There is only one object to be attained, and we should all struggle in one combined and harmonious fight to attain that. It is the elimination of the box as a factor. Come along with suggestions and let us consider them, but if you have none to make give us at least the privilege of remedying the evil our own way without impugning our motives or attempting any interferences.

WARNING TO PIANO BUYERS.

Information comes to us that a dealer of this city is resorting to an old and worn-out trick to injure the Kimball piano.

This trick is to exhibit a letter from some relative (usually his sister-in-law) or friend in a distant city, inclosing cuts of different styles of Kimball pianos, taken out of our regular catalogue, which we give to anyone, and which has no prices marked or printed on it whatever. Across the face of these cuts is written, "I can get this one for —," a ridiculously low price, and the letter asks his advice about buying. These letters are usually written by some female friend of the would-be dealer on his dictation, and the prices quoted are not from the Kimball Company or from its agents, and are entitled to no credence whatever.

These methods have been employed by unscrupulous dealers against all first-class pianos, in order to destroy your confidence in them, and with the hope that you may buy the unknown thump box which he represents and calls a piano. These methods are not used by any honorable piano dealer, but are the methods of a scoundrel. Any dealer who quotes either directly or indirectly prices upon his competitors' pianos, unless he has produced the goods and placed them on sale in his warerooms, should be promptly sat down upon by the piano buying public as a rascal who is attempting to build himself up by tearing down the good name of others. New scale Kimball pianos and organs, cash or easy payments. R. D. Peters, general agent, 512 Walnut street.—*Des Moines, Ia., Daily News, October 28.*

DEALERS are guilty of such practices right along. We have been threatened with lawsuits by two dealers whose operations in this line were exposed in these columns, in which it was conclusively shown that they secured prices from piano manufacturers whose goods they fraudulently proposed to represent and whose prices they showed to retail purchasers to kill off the sales of the instruments. The one killed the sale of a Sohmer; the other killed the sale of an Emerson. Heaven only knows, if it really does, how many other piano sales have been killed by the exercise of the same kind of cupidity.

But that is mere child's play to the great scheme practiced by the many firms who publish the prices of pianos in their regular advertisements in the daily papers of the large and small cities of the country. The gentlemen of the trade who have any interest in this feature of the trade are politely requested to call at this office and inspect the exhibit we have of these advertisements.

What is to be done about these fearful defects of trade principle and specific defects of this particular trade? How is this thing going to be obliterated?

Trade associations are inoperative, because they fear even to approach these subjects, and in case they should do so many firms would rather resign from associations than have their advertising methods interfered with by an association.

We have before us advertisements from great daily papers published in great Eastern and Western centres, read by millions of people, in which the figures and prices attached to all kinds of pianos, beginning with Steinway, Chickering and Knabe, and running the whole gamut clear down to the \$75 box—in which these figures are plainly and repeatedly published, thus accustoming prospective purchasers to prices ranging all the way from 25 per cent. to 75 per cent. below the legitimate figures asked for these respective instruments. And these advertisements are repeated day after day.

Who is going to stop this? We ask the question because we are sure that the thing can be stopped. How is it going to be stopped? The manufacturers themselves would have stopped it long ago if they could have done so. The dealers cannot stop it. Associations cannot stop it. Agreements among piano men cannot stop it, for they cannot be secured and if secured will not be kept.

With the proper encouragement behind it this paper could stop it much quicker than it is going to stop it in the long run. We propose to publish the wholesale prices legitimately, and when this is done and thoroughly circulated all fraudulent piano advertising will cease. If we should not do this we should be pleased to know why not. We want argument; we want logic; we want reason and we want common sense in answer to this request.

We want this piano trade regenerated because it is worthy regeneration. It is a great, remunerative, healthy trade at bottom. Its surface is now tainted with the fraudulent \$75 box, and among its members are blacklegs, scoundrels and rascals of the deepest dye who are damaging the industry daily. Purification is required to get the system into good working trim. It can be purified. If our plan is wrong, why is it wrong? Let us have the reasons before we enter fully into this campaign of purification.

THERE will probably be no change in the officers of the Estey Organ Company, of Brattleboro, until the annual meeting in January. Long before his death Governor Fuller had ceased to take an active part in the business.

IF the Weber piano is to be made in the future by the Weber-Wheelock Company it will not be made by the Weber Company or by a Weber Piano Company or by A. Weber or a Weber. Will it then be a Weber piano so far as competition goes? Will it not be the Weber-Wheelock piano? Will it not be the Wheelock piano? We mean, of course, so far as competition goes. We merely ask this Socratic series of questions for the benefit of the interested parties, and the interested men are those who are expected to sell the Weber pianos at retail all over the country. They will have a nice time of it this way. If not, why not?

NOTWITHSTANDING the depression which has existed this year in the piano trade the Marshall & Wendell Piano Company reports that its orders during October were nearly double those of the same month of 1895, and that the prospects for future business were never brighter. The policy of this company has been steadily to improve its instruments and bring them to a higher grade. The results have been that a large number of the best and most prominent dealers throughout the country have this year taken the agency for this well-known piano on account of its high merit. That good, honest work counts in the long run is exemplified in the success which is attending the efforts in this direction of the Marshall & Wendell Piano Company, which is one of the oldest in the trade.

HAVE you seen those Packard pianos? Better see them.

THE Hazelton piano is now handled by Lyon, Potter & Co., of Chicago.

THE Weaver Organ and Piano Company, of York, Pa., has a steadily growing foreign trade. Among their last shipments was one to Port Elizabeth, Africa.

THE B. Shoninger Company has made some new styles for holiday trade. These will be on exhibition in the New York warerooms late next week. The company promises some splendid selling styles.

MR. ROBT. C. KAMMERER, of George Steck & Co., led a company of 50 business men in the great McKinley and Hobart parade on Saturday last. Mr. George N. Grass and Mr. Juch, also of George Steck & Co., were with him.

COMSTOCK, CHENEY & CO. have prepared for a good fall and winter trade. Their orders for actions during the last month have constantly increased. Through effective organization this plant has been brought to a fine condition, and through keen business foresight their stock is in splendid shape.

"STYLES 5 and 7 are the most popular sellers for the wholesale trade with us," said Mr. Hugo Sohmer one day last week in conversation with a representative of this paper. "We are now making a number of specially designed, handsome instruments for our retail holiday trade. They will be attractive, and our experience in the past has been that if the wareroom is stocked with goods which catch the eye we have made a point with a customer. Trade, wholesale and retail, is meeting our expectations."

ROTH & ENGELHARDT, the piano action makers, of St. Johnsville, N. Y., state a good deal in their advertisement this week by saying that "nothing is gained by saving a few pennies and using an inferior grade of action."

If there is any part of a piano which should be strongly and carefully constructed the action is that part, and it is a penny wise and pound foolish system to use any other. Roth & Engelhardt are making a reliable action that can be depended upon under all conditions.

ON Sunday, October 18, Edward F. Droop, of Washington, called at the Berlin office of THE MUSICAL COURIER. Although he still walked somewhat stiffly, Mr. Droop having just undergone a four weeks' cure for his rheumatism at Bad Oeynhausen, he looked rosy and well and seemed in excellent spirits. A few days previous Mr. Droop was in Hamburg, where of course he visited the Hamburg factories of Steinway & Sons and Director A. von Holwede. Mr. Droop declares that he was astonished to see most of the hands work at night to fill the rapidly increasing demand for pianos. From Berlin Mr. Droop left for Hanover, and he intended taking passage for home on the Trave, which left Bremen on October 27.

Highest Award.

THE C. F. Zimmermann Company, of Dolgeville, N. Y., manufacturer of the Autoharp, was one of eight exhibitors at the American Institute Fair, which was held in Madison Square Garden September 28 to October 20, that received a special silver medal denoting the highest award. This was a signal triumph for the Zimmermann Company, the Autoharp and the system of figure notation.

Derrick Found Guilty.

FRANK M. DERRICK, of Rochester, N. Y., who was on trial for forgery on three counts, has been found guilty on the first count.

Cowles & Hardy succeed A. R. Cowles, dealer in pianos, organs and musical merchandise, Morrisville, Vt.

C. N. Leonard succeeds the firm of Thompson & Leonard, dealers in pianos, organs and sheet music, Brockton, Mass.

—George J. Dowling, traveling representative of the New York house of John Church Company, starts out on his initial trip for this company next Monday, beginning with Pennsylvania.



CHICAGO OFFICE THE MUSICAL COURIER,
226 Wabash Avenue, October 31, 1896.

THE House & Davis Piano Company's factory, situated at Desplaines, Ill., as announced elsewhere in this issue, was totally destroyed by fire on last Wednesday evening. Scarcely anything was saved. The insurance was light, not nearly sufficient to cover the loss. Mr. House thought that, the factory standing entirely alone and the utmost caution being used for the prevention of fire, he was justified in refusing to pay the large premium demanded by the insurance companies. Somebody blundered, some one disobeyed orders, and the result is disastrous. Mr. House was a hard worker, an honest man, and deserves a better fate. Sympathy is extended to him in his misfortune.

Mr. I. N. Rice has finally succeeded in having the assignee of the Schaeffer Piano Company discharged and getting the business and the factory property back safely in the possession of the company. The trouble with the factory property was not that the title was not good to the company, but because of a contract or agreement between the land company and the piano company in which the latter agreed to employ a certain number of men; the violating of this contract gave the land company the right to sue for damages.

This has all been settled, and the piano company has got the signatures of all the creditors to the agreement proposed by the creditors themselves, viz., 50 per cent. of the amount of the claims, payable in a certain time, to be a full release of all claims against it.

The Schaeffer Piano Company may therefore be said to be in a condition to compete with other manufacturers. The result can only be conjectured, as there are so many things to be looked at, not the least being the coming political policy, which cannot be disassociated from all the others.

Some one has been playing the coward at Columbia Heights. A few nights ago the depot was set on fire, and later the same night the school house was treated the same way. Whether politics was in it or not is not yet known. The miscreant has not been apprehended, though detectives have been placed on the case. Mr. Steger has personally offered a reward of \$300 for his arrest.

The J. A. Norris Company has arranged with the Smith & Barnes Piano Company to handle the Smith & Barnes piano.

Business is absolutely suspended.

Current Chat and Changes.

F. M. Cushman, Northampton, Mass., has moved to larger quarters, and John Hanley is a new salesman in his employ.

Wm. E. Chandler, Portland, Me., gave a chattel mortgage for \$1,050; also assigned October 20. No statement has been filed as yet.

A judgment for \$1,216 has been filed against H. P. Ecker & Co., Pittsburg, Pa.

Brehmer Brothers, Rutland, Vt., have given a chattel mortgage for \$305.

The Mapel Music Company, of Denver, Col., has been incorporated with a capital stock of \$5,000. The incorporators are A. P. Mapel, Ella Mapel and Agnes Mapel.

The Bell Piano and Organ Company, Toronto, Canada, will shortly move into the premises lately vacated by the Bank of Toronto.

Strich & Zeidler v. Albert Steinert, of M. Steinert & Sons Company, Providence, R. I., branch, is on the legal calendar for trial this date.

Frank T. West is in jail in Ithaca, Mich., charged with alleged embezzlement. Among charges by different cor-

This issue of the paper appears one day ahead of its usual weekly day of publication on account of the National Election, which is a holiday. News of Monday night and of yesterday must consequently be delayed until our next issue, which will be Wednesday, November 11.

porations is one of alleged defalcation in the sum of \$1,000, brought by the Western Cottage Organ Company, Ottawa, Ill.

Mr. S. T. Osborne assumes full and complete control of the entire business of the Conover Music Company. He comes direct from the Conover factory, and has been connected with the above company for a number of years as manager of its business in different States. He is a practical piano man, a thorough musician, and has an exceptional baritone voice. We see that he has already made a great many changes in the business, and is receiving large shipments of pianos, and he assures us that the business will be conducted on a larger and more extended scale, increasing the stock of small goods and sheet music trade, &c.—*St. Paul Globe*.

OBITUARY.

Theodore Silkman.

THE death is announced of Theodore Silkman, whose demise at the age of forty-seven occurred at Scranton, Pa., last Friday, October 30. He resided with his aged mother at 2006 North Main avenue, in that city, the funeral having taken place last Sunday from that spot.

Mr. Silkman was for many years the bookkeeper and confidential clerk of the late C. D. Pease, after whose death the present Pease Piano Company was organized. Under the new organization Mr. Silkman's services were not required.

Deceased was a most amiable, pleasant gentleman, quiet and modest and very much admired by a large circle of personal friends.

In Town

AMONG the trade visitors who have been in New York the past week and among those who called at the office of THE MUSICAL COURIER were:

Morris Steinert, M. Steinert & Sons Company New Haven, Conn.

A. J. Mason Jr., Mason & Risch Vocalion Company (Limited), Worcester, Mass.

G. B. Miller, Rochester, N. Y.

R. Metzger, Gallup & Metzger, Hartford, Conn.

W. C. Taylor, Springfield, Mass.

D. G. Prescott, Concord, N. H.

M. D. Swisher, Philadelphia, Pa.

J. J. Connell, John C. Haynes & Co., Boston, Mass.

D. B. Strickler, Los Angeles, Cal.

M. Marks, Everett Piano Company, Boston, Mass.

Rollin Ambuhl, Chickering & Sons, Boston, Mass.

P. J. Healy, Lyon & Healy, Chicago, Ill.

Louis Dederick, Manufacturers Piano Company, Chicago, Ill.

D. Q. Seabrook, Quebec, Canada.

A. M. Featherstone, Montreal, Canada.

Wm. Knabe, Wm. Knabe & Co., Baltimore, Md.

C. L. House, House & Davis Piano Company, Chicago, Ill.

R. O. Fergusson, Fergusson Brothers, Richmond, Va.

L. R. Cavin, Fergusson Brothers, Richmond, Va.

E. W. Furbush, Vose & Sons Piano Company, Boston, Mass.

O. A. Kimball, Emerson Piano Company, Boston, Mass.

W. F. Cotter, Blasius & Sons, Philadelphia, Pa.

Henry Lowell Mason, Mason & Hamlin Company, Boston, Mass.

George Miller, F. A. North & Co., Philadelphia, Pa.

Howard White, Wilcox & White Organ Company, Meriden, Conn.

Chas. E. Cameron, S. T. Lauter Company, Newark, N. J.

A. H. McKnight, Charlottesville, Va.

F. H. Stiles, A. B. Clinton, New Haven, Conn.

A. M. Wright, John Church Company, New York, N. Y.

Henry Steinert, Philadelphia, Pa.

W. C. Daniel, dealer in small musical instruments and sheet music, Cincinnati, Ohio, is reported to have lifted a mortgage for \$800.

FACTORIES.

THE BALDWIN PIANO,
GILBERT AVENUE, CINCINNATI.

THE ELLINGTON PIANO,
BAYMILLER AND POPLAR STS., CINCINNATI.

THE VALLEY GEM PIANO,
BAYMILLER ST., CINCINNATI.

THE HAMILTON ORGAN,
HENRY ST., CINCINNATI.



CATALOGUES FURNISHED UPON APPLICATION.

New Corporation.

Everybody's Pianist Company has been organized at Portland for the purpose of manufacturing and selling pianos, musical instruments and apparatus with \$500,000 capital stock, of which \$30 is paid in. The officers are: President, Howard Taylor, Portland; treasurer, Frank W. Bailey, Boston.—*Portland (Me.) Exchange*.

IN the first place it is detrimental to the interests of a corporation to be incorporated in a State that it does not do business in. In the second place this paying in of \$30 on a capitalization of \$500,000 is simply ludicrous and hurts possibilities of credit.

George Cox and His Half Trotter.

THIS is the story of Geo. C. Cox in the days when he was a country boy and not "as childlike and bland" as now. Cox wanted a horse, and Cox got the horse. There was a partner in the ownership of Herr Mustang, and tradition has it he was a piano man. As Cox continued to own but one-half of the horse we don't believe it. Cox is a match for any piano man, and the other half of the horse would have become his (Cox's) in a short time. Cox was then but 15, but was imbued with the idea that his half horse was a trotter. His partner shared his views.

Now there was a race track in this country town, and in course of time a fair was held, and there was horse racing. Witnessing a race one day, Cox went to the partner's house and concocted a scheme. He believed that his horse could beat the three minute class, and privately they speeded him. One morning at 5 the horse trotted around the track in 2:55, and the boys thought they had a cinch. To enter him was now the question. The local sport was appealed to, and he was let into the secret of the horse's achievement.

"You don't say that horse trotted around that track once in two minutes and fifty-five seconds?" he exclaimed.

"Bet your life he did!" was the reply.

"Get out," snarled the sport, "that's a half-mile track!"

Later—We hear that this was not Cox, but John Weser.

A. H. Castle & Co.

State of Minnesota, County of Hennepin, District Court, Fourth Judicial District.

In the matter of the assignment of Arthur H. Castle and Russel C. Munger, copartners as A. H. Castle & Co., and each of them, insolvents.

Upon the petition of E. De F. Barnett, assignee in the matter above entitled, which is on file herein, praying for an order confirming a sale of the stock in trade of the copartnership of Castle & Co., now remaining undisposed of in his hands, which stock is described in the schedule to said petition attached.

It is hereby ordered that all persons interested in said estate show cause, if any they have, before this court at a special term thereof, to be held in the court house in Minneapolis, at 9 o'clock in the forenoon, on October 31, A. D. 1896, why the prayer of said petition be not granted. Ordered further, that this order be served by publishing the same for three days consecutively in the Minneapolis Journal, and by forthwith mailing a true and correct copy thereof to each of the creditors of said insolvents, as shown in the schedule of liabilities herein, and to each of said insolvents. ROBERT JAMISON, District Judge.

Dated October 20, A. D. 1896.

THE bid referred to is that of John W. Owen, which is \$2,300 cash for 18 pianos, 9 organs, 14 stools, 9 piano scarfs, and \$122 of office fixtures, this bid being 70 per cent. of the inventory price.

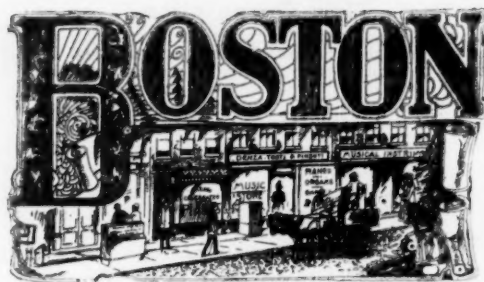
In his previous report Assignee E. De F. Barnett declared that he had sold \$1,041 of the goods received. This bid of John Owen will close out the stock and fixtures, and it is quite likely that the court will accept the bid.

Smith & Nixon Piano Company.

THE Smith & Nixon Piano Company, of Cincinnati, is located at 8, 10 and 12 East Fourth street. The directors are James M. Glenn, C. A. Beecher, J. M. Crawford, Jacob Ebersole, J. Llewellyn Smith, H. W. Crawford and Joseph G. Ebersole. The latter is secretary and treasurer and H. W. Crawford is president.

The company is in running order and is prepared to do business.

The Cornucopia Company, New York, has been granted a charter to do business in the State of New York. Capital, \$1,000. Directors, H. L. Luguos, H. M. Tillinghast and William M. Kinley Spees.



BOSTON OFFICE THE MUSICAL COURIER,
17 Beacon street, October 30, 1896.

ON Saturday afternoon, October 31, there is to be a parade of some political societies, in which many of the business men will participate, and the question has been discussed as to whether the piano warehouses shall close at 12 o'clock. As yet no concerted action has been taken in the matter, each one waiting for the other. The secretary of the Music Trade Association, Mr. Chandler W. Smith, has been too busy with getting settled in his new warerooms to be able to attend to any outside matters.

Several of the warerooms will have pictures of McKinley in their windows, with some draping of flags, but nothing of the kind has been done up to the present time.

Politics are playing quite a part recently in orders for pianos. Chickering & Sons received an order the other day for one of their mahogany grands, "to be shipped as soon as possible after McKinley is elected" the order went on to say.

In replying and acknowledging the receipt of the order Chickering & Sons wrote: "We have given instructions to have the piano shipped to you at 4 P. M. on November 3."

Chickering & Sons have just issued a new catalogue, already alluded to in last issue, that may perhaps be called a pocket catalogue. It is small enough to be slipped into an envelope or to be carried conveniently in the pocket, and is really a work of art. The cover is of pale terra cotta, with figures in black and gold, and will at once attract attention from the handsome color and the artistic design.

The contents are as brief as can be, three styles of pianos only being illustrated. Their collection of medals has been photographed in a novel way, making one of the most pleasing illustrations of an usually uninteresting subject. The catalogue is only eight small pages, but is full of interest from cover to cover.

In one of the windows at the Vose warerooms is a handsome mahogany upright piano that has been purchased "to be given away by the G. A. R. Post, Brighton, at their fair, November 10, 11, 12, 13." It ought to attract a crowd of people, and the future possessor is to be congratulated.

Much to its surprise, the Vose & Sons Piano Company has been receiving orders right along all the week from the very hottest part of the political West. Some of the orders have been by telegraph, too, and business this week has been fine.

The Chandler W. Smith Company has just been incorporated in Portland, Me. This company has a capital stock of \$20,000, of which all the stock has been subscribed for and the money paid in. The officers of the company are Mr. Edward P. Mason, president; Mr. Henry Lowell Mason, vice-president; Mr. Chandler W. Smith, treasurer and general manager.

This company, as is the case with many others doing business in this State, was incorporated under the laws of Maine, as thereby a great saving in money is made each year. In Massachusetts there is a State tax upon corporations, so that it is a question of economy, well worth consideration in these times of business depression.

In a circular giving the above information, and signed by Chandler W. Smith, he says further:

"The company has secured the Boston territory for the Mason & Hamlin pianos and organs, and will also have

the agency of other instruments of standard make. Especial bargains are offered in a limited number of the famous Gildemeester & Kroeger pianos, the manufacturers of which have recently gone out of business.

"All outstanding accounts may be settled at the office of the new company.

"Trusting I may be favored with a continuance of your patronage, and thanking you for past favors, I remain,

"Respectfully yours, CHANDLER W. SMITH."

Mr. Edward P. Mason, who has been down on Cape Cod for a few days' hunting, returned this morning with a fine bag of birds.

The Emerson Piano Company, as Mr. P. H. Powers says, "Again has its foot upon its native heath and its name is McGregor." On Friday the assignees, the members of the company and their counsel met, when the business of releasing the assignees and of turning the entire plant of the company over to the Emerson Piano Company was accomplished. All the insurance policies, real estate, everything that was turned over by the Emerson Company, as either a corporation or by the individual members of the company, are again in the hands of the former owners.

One of their creditors wrote them in regard to the settlement: "I have never known so large a transaction which was so widespread in its business to be settled so speedily and in such a satisfactory manner."

Now they expect that "after election" business will take a start. Mr. Payson will make a short trip through the New England States in a week or two, and other members of the company will make trips through the West.

The Poole Piano Company continue to keep busy, in fact they are more than busy, for they are working in every department possible during the evening as well as the day.

The quality of the goods they make is shown in the orders received for special pianos. They have just had orders for two of their white mahogany uprights, which are to go into new houses just completed at a cost of about \$50,000. The drawing rooms of these houses are finished in white mahogany, and the cases of the pianos are made to correspond with the woodwork.

At the Food Fair, now at the Mechanics' Building, the Vitascope Company are using a Merrill piano in connection with their exhibition. It is very gratifying to those interested to know that there is a constant inquiry from visitors as to what piano is being played, and compliments as to the tone and quality of the instrument are heard on every side.

The card that is given by this company is a good size picture of Bunker Hill Monument as it appears now, and is something that will be kept as a souvenir.

Hallet & Davis have a unique method of advertising. In their window is a fine mahogany upright piano with a placard bearing the legend that the price of this piano will be reduced \$10 each day until sold. Each day the old price is crossed off and the new figures put on. It will be quite interesting to see how many days it remains there before being sold.

The Ivers & Pond Piano Company reports that business has been good the past week.

Mr. and Mrs. Plaisted, of Worcester, were in town to-day.

Suit at Law.

WALTER D. MOSES, of Richmond, Va., has instituted a suit at law for the recovery of \$1,666.67 against Otto Sutro & Co., of Baltimore, claiming this amount as a balance of an annual salary due to him. The case may, however, be compromised before coming to trial.

WANTED—Traveling position with manufacturer, by reliable man of experience, who can sell goods. At present manager of large house. A. L. B. care of THE MUSICAL COURIER.

George P. Bent.

A NEW organ catalogue is about to be issued by George P. Bent, of Chicago, in which he claims to show the most complete line of new and salable designs of organ cases that has ever been exhibited.

Mr. Bent is running full page advertisements in the great

CROWN PIANO.



By means of the wonderful Orchestral Attachment and Practice Chorus is the "CROWN" Piano, you can imitate perfectly various different instruments, either independently, or as an accompaniment that blends harmoniously with the clear tone of the piano itself, producing the most beautiful effects—effects that are

NOT POSSIBLE ON ANY OTHER PIANO!
No other Piano gives so much additional value without additional cost. The "CROWN" Piano is always one quality—the very highest. No seconds in "CROWN" Pianos.
The assurance of none to others while you are practicing is afforded by the "CROWN" Practice Chorus. It is most interesting and fascinating to read of these great improvements to the piano, and to learn of the marvelous sensitive powers of the Orchestral Attachment.

For Particulars and Specimens of Tone, Elasticity of Touch, Workmanship and Finish, the "Crown" Piano has no superior. Each Piano Warranted Ten Years.

Illustrated Descriptive Catalogue, with Music, FREE.

GEO. P. BENT, Mr., Bent Block, Chicago, U. S. A.

magazines, and we herewith publish a reduced cut of the full pages that are to appear in the December magazine's advertising the "Crown" goods. Not only is this a most attractive announcement simply on its merits as an advertisement, but it must necessarily be of great value to the agents of the "Crown" goods.

Braumuller Views.

NEW YORK, October 29, 1896.

Editors The Musical Courier:

REGARDING the crusade now being made by THE MUSICAL COURIER against the very cheap pianos, we commend your action in the matter, and believe that the future of the piano trade depends on the sale of the better grade of instruments, and that the very cheap ones will surely work to the disadvantage of the high medium and best grades.

We seriously contemplated making a cheap piano some time back, that is making two grades, but could not convince ourselves that it would be of any benefit whatever, but to the contrary would damage the name Braumuller, which goes on all pianos of our make. One piano and that just as good as can be made are the lines we are working on, and we are pretty well convinced that to maintain a reputation for artistic goods these lines must be observed.

Respectfully yours, BRAUMULLER COMPANY.

Style B, Boardman & Gray.

IT sometimes happens that a piano house will have a run on a special style, and when this occurs it can generally be traced to some selling point in that style. Style B, Boardman & Gray piano, is one of these effective styles which have caught the fancy of the public, and the demand for it is great. It is built in various woods—all the woods in fact. The reason for its popularity is apparent at once. Its design is pleasing to the eye, and does not offend the artistic sense.

The entire business of Boardman & Gray is good, and a percentage of their success can be traced to the effective work of their genial traveler, Geo. H. Zincke.

THE MOST DESIRABLE GOODS

are hard enough to sell these days. Don't make your work still harder by trying to sell unattractive styles when you may as well have the WEAVER ORGAN up-to-date as not.

Weaver Organ and Piano Co.,

YORK, PA.

THE ARTISTIC
MERRILL PIANO

 The highest possible standard in Tone and Workmanship.

118 BOYLSTON STREET, BOSTON, MASS.

That Conover Music Affair.

THEODORE G. FISCHEL, manager of the Conover Music Company, confirmed the report printed October 23 that the safe in his establishment had been rifled of cash and diamonds, although he regretted the early publication of the robbery.

Mr. Fischel, in an interview on October 23, said: "There was \$200 in money taken from the vault, which belonged to the firm, and diamonds and jewelry of the value of \$600, the latter being my own personal property. The robbery occurred some time between the night of October 12 and the morning of October 13. The robbery was discovered only when the safe was opened in the morning.

"I cannot say who the person is that took the property, but there are three employes under suspicion, and we hope to be able to fasten the guilt on the proper person before long, as the police have assured me that they will give the matter their closest attention.

"There were three persons besides myself who knew the combination of the safe, and each of them has been a trusted employe of the store. As I am the greatest loser by the robbery, I do not care to have the matter too widely discussed in the papers, and should be pleased if little is said about the affair until the guilty one has been found.

"There is no cause for the slightest suspicion attaching to my brother. He merely went on a visit to friends. He left the city at 7:30 o'clock the evening of the night the robbery was committed. He is where we can easily reach him if needed. I hope you will not say anything in the paper that will cast the slightest degree of suspicion on him, for there is none of the firm of the opinion now that he is in any way concerned in the robbery.

"I do not know where my brother is now, but the last place I heard of him was in Denver."

Three hours before Mr. Fischel delivered himself of the above interview a warrant had been issued for the arrest of his brother, Jacob A. Fischel, charging him with the robbery.

The warrant was sworn out October 24 at 3 o'clock, and in it Theodore G. Fischel, the manager of the Conover Music Store, the property of the Chicago Cottage Organ Company, a corporation existing under the laws of the State of Illinois, charges that one Jacob A. Fischel did wrongfully and feloniously take from the vault of the said corporation on October 12 certain bank and Treasury notes of the lawful money of the United States of the aggregate value of \$200.

A second warrant, sworn out at the same time by the manager of the company, charges Jacob A. Fischel with purloining from the said safe one diamond stud, 1½ carat fine, of the value of \$175; a boy's watch valued at \$50, boys' rings valued at \$25 each, two gold chains valued at \$35, one pair silver sleeve buttons, studded with emeralds, valued at \$50, and one emerald of the value of \$40. The total value of these articles as enumerated in the warrant amounts to \$460.

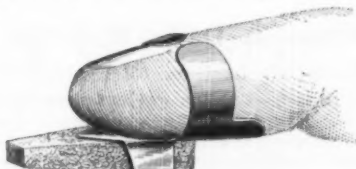
The cause of the disclosures in the affairs of the Conover Music Company is the presence in the city of Mr. H. B. Morenus, the general auditor of the Chicago Cottage Organ Company, who has been in the city for the past few days making an investigation of the condition of the business that has been in charge of Mr. Fischel. Another result of the visit of Mr. Morenus was the arrival in the

city yesterday of S. T. Osborne, of Chicago, who will be the future manager of the St. Paul store, in the place of Theodore G. Fischel. Mr. Osborne stated last night that he would manage the store in the future, and expected in a few days to put the affairs of the store in good shape and introduce a fine line of goods to the public. It is not known what Mr. Fischel intends to do, and it was impossible to find him last night in order to ascertain his plans. Mr. Osborne stated that neither himself nor the parent house in Chicago had anything to do with the issuing of the warrants against Jacob A. Fischel, the brother of the late manager, and that both warrants were issued at the instance of T. G. Fischel.—*St. Paul Pioneer Press.*

The New Autoharp Pick.

THE Autoharp picks here illustrated are a decided improvement on the style of picks now in use, especially the one intended for the forefinger.

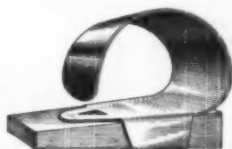
This pick may be handled as easily as the thumb pick.



NO. 41 FINGER PICK.

and does away entirely with the brass spiral, which, while very effective if rightly used, seems to offer great difficulty in adjusting properly.

The principal advantage of these new picks, however, lies in the facility with which one can control the quality



NO. 40 THUMB PICK.

and volume of tone by their use. The ring and felt striking part or sounder is separable, and the felt may be removed when necessary to renew same.

The felt strikers are made of the finest quality of Alfred Dolge piano hammer felt, insuring a rich, soft tone, and positively avoiding the harsh sounds produced by celluloid and metal picks.

The Warranty.

HOW many salesmen use the warranty of a piano manufacturer to clinch a piano sale? Is it used at all in New York or in Boston or in Chicago?

Years ago the warranty was a great point, and was frequently used as a clincher by the salesman. To-day the warranty is seldom mentioned, much less does it become a factor in a piano sale. The warranty of a manufacturer was necessary years ago, before the people, "the plain people," as McKinley calls them, found out so much about pianos.

Buying a piano years ago was like investing in a political wager to-day; no one knew the value of the goods invested in. Naturally when people laid out good hundreds

for pianos 50 years ago they were suspicious as to values and demanded something in writing to substantiate in a legal form the story of the salesman who sold them goods. Then piano manufacturing in America was in its infancy; the public knew manufacturers only as workmen who had risen from the ranks, and naturally was shy about accepting the commercial word of men who were known to have no commercial experience.

Other generations have grown up, each wiser than the last in the knowledge of pianos. The luxury of years ago has become the necessity of to-day. Great commercial institutions are to-day handling thousands of pianos, the names of which are known the length and breadth of the land, and no one thinks of asking for a warranty for a piano any more than he would a warranty for a pair of shoes. The public has learned that pianos are durable instruments and does not wish to be cumbered with a paper which says an article is durable that is already known to be durable.

The warranty is dead now; will it not always remain so?

That depends on how soon the \$75 box goes out of the market. The public is slow to learn, but just as it grew to know that pianos were durable, just so it will unlearn that fact and arrive at first principles—suspicion of value and a demand of a commercial guarantee called the warranty.

It is, however, just as easy to-day to get a warranty for a \$75 box as it is for a first-class instrument, and the continued use of it by the \$75 box makers has helped to bring the warranty into disrepute in certain centres where it is still used.

The public gains little or nothing by the warranty, as it is generally faulty in construction, and we remember a lawsuit over a warranty that was won by a manufacturer on the plea that his warranty merely warranted the piano to be a piano.

The warranty is a thing of the past. The public believes in the integrity of the piano man and does not demand that he put himself in the way of a disastrous lawsuit by signing a warranty. This confidence has been won and merited by the old-line houses and by many of the younger and sturdy manufacturers of recent years, and nothing stood in the way of a continuance of this regard until the \$75 box came in to destroy this confidence won by men who are high in the regard of their fellow men to this day.

There is no use now for the warranty, and its use by the \$75 box makers is a great menace to the trade. These pianos are not well made; they continually give trouble, and when a suit is commenced on a warranty it will either be found that the warranty is but a warranty in name only or, should a suit go against it, the \$75 box manufacturer will be found irresponsible.

Nothing Gained

By saving a few pennies and using an inferior grade of Action.

The Action is the most important of any of the parts of the piano, and should be only of the best. The best is the

Roth & Engelhardt,

St. Johnsville, New York.

"CROWN."



PIANOS.

The Orchestral Attachment and Practice Clavier are found only in the "Crown" Pianos.



MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT. COR. WASHINGTON BOULEVARD AND SANGAMON STREET, **CHICAGO.**



ORGANS.

The Most Modern and Salable Reed Organs now on the market.

A Farce—A Sale (?).

A PIANO manufacturer desired to get the catalogues of all the piano makers of this section of the country. He wished to be unknown in the matter, so he sent out requests for catalogues to the various manufacturers asking that they be forwarded to a down-town address. The man who was to receive them did not object, and the catalogues addressed to him arrived quickly and were given to the piano manufacturer who worked the scheme, and he thought everything was well.

Not so.

From that day to this, over one year, the friend has not a moment's peace. Letters arrive constantly and salesmen sit in rows in his office frequently. They have found his house address and his wife is harassed with salesmen. He has not the moral courage to tell the boys that he was collecting catalogues for a friend, and so he is obliged to jolly the salesmen, while his wife jollies them at home or goes in hiding at all hours. It would do no good now to tell the truth about those catalogues, as every salesman has been in his house and knows that he does not possess a piano.

Some of these days a salesman will sell a piano to this man, and this illustrates the long period it requires sometimes to effect a sale. It is a case of bulldog tenacity frequently. This man has no idea of buying a piano, but he will have before some of these outside men get through with him, and he will buy, too.

The value of outside work cannot be too much enlarged upon. A few years ago a salesman thought it beneath his

dignity to "ring door bells," as calling on prospects was contemptuously called. To-day successful houses employ men on the outside, and when the right men are found they are highly remunerative. If there is any mistake in outside men, it is in getting cheap men. There are concerns giving to outside men the largest salary paid to any one man around the institution, and these outside men earn their money. There are houses to-day that could not exist were it not for the outside men, and to-day when a salesman loses a sale the loss can generally be traced to "outside work."

A well kept prospect book that shows work "on the outside" is one of the most valuable of records around a piano wareroom.

The "outside man" will sell the man instanced above. He does not want a piano; letters would be thrown in the waste paper basket; but the outside man will make him want a piano, and then sell him one, and the farce will be turned into a sale.

House & Davis Burn Up.

THE factory of the House & Davis Piano Company, in Desplains, Ill., was burned on the night of October 28. The building was completely destroyed. The loss is estimated at \$125,000, partially covered with insurance, the exact figure of which is not known yet. The origin of the fire is not known. This factory was finished last spring, and has been busy up to the present time.

Mr. S. L. House, of House & Davis, was in New York

Tuesday before the fire, and was to leave for Chicago that evening, which brought him back about time to hear of the fire Thursday morning. Mr. House, while in New York, was speaking of how he was on the way to a success, having overcome all difficulties. He spoke of some big contracts just made, giving names, figures and amounts. Too bad his fall, winter and spring trade, possibly, is spoiled. But then House is a hustler, and the casting down of a hustler means that he will be up again in better trim shortly.

There is some negative comfort in the report that the building was burned to the ground, as it makes the adjustment of insurance easier. Mr. House's plans for the future are not known yet.

Braumuller Pianos.

ONE FACTORY. ONE GRADE ..

The highest development of modern piano making. Every feature of the instrument first class. The most expensive Action and material. Send for latest Catalogue.

BRAUMULLER CO.,

409-410 West 14th Street,
New York.

THE NEEDHAM

PIANO AND ORGAN COMPANY,
Manufacturers of High Grade
PIANOS AND ORGANS.

CHAS. H. PARSONS,
President.

E. A. COLE,
Secretary.



Correspondence
with the Trade
solicited.

Our Factory

is one of the largest and most completely equipped in the world, and our facilities are unsurpassed.

Our Instruments

can be obtained at retail of our established agents only.

36 East 14th St., UNION SQUARE, New York City.

BASS STRINGS. Established 1867.
Machine and Hand Carving, Band and Scroll Sawing, Engraving.
PIANO PANELS A SPECIALTY.
FRANCIS RAMACCIOTTI,
162 & 164 West 27th Street, New York.

ADAM SCHAAF,
MANUFACTURER OF PIANOS.
Factory: 398 & 400 West Monroe Street.
OFFICE AND SALESROOM:
276 WEST MADISON ST.,
CHICAGO, ILL.

THE BLASIUS PIANO CO.
(INCORPORATED.)
CAPITAL, ONE MILLION DOLLARS.
WOODBURY, N. J.

The Capen Pianos.
MANUFACTURED BY
**THE BROCKPORT
PIANO MFG. CO.**
BROCKPORT, N. Y.

MALCOLM LOVE PIANOS.
A High Grade Piano, equal to any!
MANUFACTURED BY
WATERLOO ORGAN CO., WATERLOO, N. Y.
We invite correspondence from Dealers
in localities where we are not represented.

DO YOU SING Soprano, Alto, Tenor or Bass?

Whatever your voice, ALL music written, for whatever range, is exactly suited to it, **Played as Written**, by use of the

PATENTED 1894 **The NORRIS & HYDE** SEND FOR CATALOGUE
TRANS-POSING PIANO. BOSTON.
FACTORY and WAREHOUSES: 2249-2261 WASHINGTON STREET

**"Adler"**

is the latest novelty in Music Boxes with Steel Combs and INTERCHANGEABLE METAL DISKS.
Simplest Construction.
Round, Full, Soft Tone.
Extensive Repertory.

"Adler," on account of these advantages, is the instrument of the present and the future for the American market.



SCHLOBACH, MALKE & OBERLANDER,
LEIPZIG-GOHLIS, GERMANY.

STRAUCH BROS., ..

MANUFACTURERS OF
Grand, Square and Upright
PIANO ACTIONS and KEYS.

22, 24, 26, 28 & 30 Tenth Avenue,
57 Little West 12th Street,
452 & 454 West 13th Street, } New York.

NEW WATER MOTORS.
For Organs, Aeolians, Sewing Machines and all mechanical work. Give more satisfaction than any ever put on the market before. Perfect in work, strong and durable.
No. 1, \$5.00. No. 2, \$10.00. No. 3, \$15.00.
DISCOUNT TO DEALERS.
BOLGIANO WATER MOTOR CO.,
21 East Lombard St., Baltimore, Md.



COVERED STRINGS.
Also reliable tested Strings. Warranted for quality of tone and durability, all my own production.
Also Genuine Italian Strings.
MANUFACTURER OF STRINGS:
F. JÜHLING,
Dresden, Germany.

DAVENPORT & TREACY,
PIANO PLATES AND
PIANO HARDWARE,
Avenue D and 11th Street,
NEW YORK



"Eufonia" Zither
has a fuller, softer and more melodious tone than all other concert Zithers in consequence of its peculiar construction. The "Eufonia" Zither has for that reason grown to be the favorite Zither in all Zither playing circles. Sole Mfrs.
JOSEF SIEBENHÜNER, Schoenhut
(373) BOHEMIA.

PAUL STARK,

Markneukirchen (Saxony), Germany.

NOTICE WEEKLY CATALOGUE REPRODUCTION.

30 days cash to responsible dealers; 15, 20 and 25 per cent. off
according to amount of orders.

Unknown parties or firms must give references or send cash with orders.

VIOLINS.

Your Nr.	Actual Cat. Nr.	Old Nr.	Nr. 946	Nr. 1049	Nr. 1104	Doz. M.	prices do not include bows.			
							1/2	3/4	1/1 size.	
.....	68	128	Salzard	Model Deep Red	varnish French finish	Ebonized Trimmings	40	41	50	43
.....	71	129	"	"	"	Ebony	45	46	50	48
.....	222	971	"	"	shaded	"	81	84	50	88
.....	218	1301	Breton	Light Yellow	"	"	81	85	50	90
.....	294	1146	"	Yellow Brownish	"	"	108	112	50	117
.....	389	1364	"	Red Brown Yellowish	French finish	"	117	122	50	125
.....	388	1500	Stradiuarius	Amber Red	" white edges	"	117	122	50	125
.....	368	1602	"	Red Brownish	"	"	126	129	80	133
.....	946 1/2		"	Yellowish	"	"	135	142	50	142
.....	1117		"	Orange	"	"	144	148	50	150
.....	432	1490	Amatus	Brownish Amber	"	"	160	160	100	168
.....	456	1557 1/2	Stradiuarius	Light Yellow	shaded	"	180	182	100	216
.....	457	1618	Guarnerius	Light Brown	French finish	"	180	182	100	216
.....	1109	1558 1/2	"	Red	"	"	225	243	100	261
.....	1112	1558	"	Light Yellow	"	"	234	252	100	270
.....	479	1571	"	Gold	"	"	234	252	100	270
Conservatory-etc. Brand on Scroll										
.....	1049		Amatus	Model Red Yellow varnish Brand Sarasate	Ebony Trimmings but Rosewood Pegs	"	180	182	100	216
.....	1104		Stradiuarius	Dark Brown " Professional	"	"	216	234	100	252

Oil varnished Violins.

Your Nr.	Actual Cat. Nr.	Old Nr.	Nr. 759	Nr. 842	Nr. 1037	Doz. M.	prices do not include bows.			
							1/2	3/4	1/1 size.	
.....	839		Jos. Guarnerius	Model Brownish	oil varnish Imitation Old	Eb. Trimm. "	108	117	125	125
.....	840		Nicolaus Amati	"	"	"	117	125	135	135
.....	768		"	Red Brown	shaded	"	136	135	144	144
.....	814		"	Yellow Brown	in the middle light shaded	"	136	135	144	144
.....	745		Ant. Stradiuarius	Light Brown	French finish	"	198	216	234	234
.....	821		"	Brown reddish	light shaded	"	234	252	270	270
.....	746		Bergonzi	Light Yellow	French finish	"	234	252	270	270
.....	747		Nicolaus Amati	Yellow Brown	"	"	234	252	270	270
.....	1037		"	Red Brown	middle light shaded, Scroll with carved gilded Arabesques	"	270	288	306	306
.....	749		Jos. Guarnerius	Gold Red	"	"	288	306	324	324
.....	750		Giovan Paolo Maggini	Red Brown	"	"	306	324	342	342
.....	751		Caspar da Salo	"	middle and under part light shaded	"	306	324	342	342
.....	825		Giovan Paolo Maggini	Brown Red	French finish	"	306	324	342	342
.....	759		Jos. Guarnerius	Brownish	"	"	324	342	360	360
.....	841		Ant. Stradiuarius	Light Brown	light shaded towards ends as 841, but with gilded garlands and Mozart head	"	414	432	450	450
.....	842		"	"	"	"	450	468	486	486

Finest Concert Violins.

Exact copies of Italian Masters. Full and fine in tune.

Your Nr.	Actual Cat. Nr.	Old Nr.	Nr. 755	Nr. 595	Nr. 1124	Doz. M.	prices do not include bows.			
							1/2	3/4	1/1 size.	
.....	451	1611	Imitation Nicolaus Amatus	1594-1684 Red Yellow	varnish shaded fine Imitation Old Eb. Trimm.	"	201	219	237	237
.....	457	1618	Ant. Guarnerius	1725-1745 Light Brown	French finish	"	204	222	240	240
.....	756		"	Yellow	"	"	216	234	252	252
.....	755		Stradiuarius	1700-1725 Red	shaded	"	234	252	270	270
.....	467	1612	"	" Yellowish	Imitation Old	"	264	282	300	300
.....	494	1610	"	"	"	"	264	282	300	300
.....	512	1619	"	" Light Brown	French finish Rosewood Pegs and Tailpiece Ebony Fingerboard	"	264	282	300	300
.....	758		Amatus	1650-1680 Red Brown	shaded	"	288	306	324	324
.....	584	1605	Guarnerius	1725-1745 " Yellow Brownish	" very handsome	"	300	318	336	336
.....	759		"	Brown	French finish	"	300	318	336	336
.....	581	588 1/2	"	"	shaded	"	300	318	336	336
.....	760		Hieronym. Amatus	1669-1688 Red and Amber	Imitation Old	"	402	420	438	438
.....	582	1606	Francesco Stradiuarius	1725-1757 " Brownish	"	"	390	408	426	426
.....	582		Omobono	1730-1750 " Brownish	"	"	444	462	480	480
.....	595		Antonius	1700-1725 Brownish	French finish	"	558	576	594	594
.....	1124		Guarnerius	1725-1745 Red Brownish	shaded Imitation Old	"	684	702	720	720
.....	425	1567	"	Finished only not varnished	"	"	84	102	120	120
.....	486	1567 1/2	Stradiuarius	1700-1725	"	"	102	120	138	138
Conservatory-etc. Brand on Scroll										
.....	1153	958	Imitation Antonius Guarnerius	1725-1745 Brownish	varnish French finish Ebony Trimmings	"	438	456	474	474
.....	694	1005	Stradiuarius	1700-1725 Reddish Amber	shaded	"	444	462	480	480

CUSTOMERS WILL RECEIVE THE BENEFIT IN CASE OF POSSIBLE REDUCTIONS OF PRICE.

Catalogues with Colored Plates of Violins, Violoncellos, Double Bases, Etc., to be had at \$5.00, including postage, which amount will be deducted as soon as goods to the amount of 1,000 marks have been purchased.

PEDAL HARPS (New System), soon to be on sale.

NEW ENGLAND PIANOS

LIVE WORKING AGENTS WANTED.
SEND FOR CATALOGUE, MAILED FREE.

LARGEST PRODUCING PIANO FACTORIES IN THE WORLD.
MANUFACTURING THE ENTIRE PIANO.

Dealers looking for a first-class Piano that will yield a legitimate profit and give perfect satisfaction will be amply repaid by a careful investigation.

NEW ENGLAND PIANO CO., 32 GEORGE STREET, BOSTON.
Warerooms: 601 Washington St., Boston; 98 Fifth Ave., New York;
262 and 264 Wabash Ave., Chicago, Ill.

HAZELTON BROTHERS

THOROUGHLY FIRST-CLASS **PIANOS** IN EVERY RESPECT.

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

Nos. 34 & 36 UNIVERSITY PLACE, NEW YORK.

STRICH & ZEIDLER, • **PIANOS.** •
Factory and Warerooms, 134th Street and Brook Avenue, NEW YORK.

Have you seen
THE NEW
SCALE



STERLING
Pianos



Factories
DERBY, CONN.

THE CELEBRATED STEGER PIANOS,

Containing the Techniphone Attachment.
STEGER & CO.
Factories at Columbia Heights.

OFFICE AND WAREHOUSES:
Cor. Jackson St. and Wabash Ave., Chicago, Ill.
All mail should be sent to the office.
SEND FOR CATALOGUE.

STUART PIANOS.


MANUFACTURED BY
A. H. STUART & CO.,
107 W. Canton St., Boston, Mass.

SMITH & BARNES PIANO CO.,
MANUFACTURERS OF
UPRIGHT PIANOS.
FACTORY:
471 CLYBOURN AVENUE, CHICAGO.

THE SINGER.

THE BEST PIANO TO HANDLE.
... MADE BY ...
THE SINGER PIANO CO.,
235 Wabash Avenue, CHICAGO, ILL.

NEARLY 60,000 SOLD!!



POPULAR
PEASE
PIANOS

PEASE PIANO CO.
316 to 322 West 43rd Street,
NEW YORK.
No. 248 Wabash Avenue,
CHICAGO.

STECK

Without a Rival for Tone, Touch and Durability,

The Independent Iron Frame

Makes the Steck the Only Piano that Improves with Use.



PIANO.

GEORGE STECK & CO., MANUFACTURERS.

Warerooms: Steck Hall, 11 East 14th Street, New York.

ESTABLISHED 1840.

J. & C. FISCHER,

Grand and Upright Pianos.

OVER 100,000 MANUFACTURED.

World Renowned for Tone and Durability.

OFFICES AND WAREHOUSES:

110 FIFTH AVENUE, Cor. 16th Street, NEW YORK.

DO NOT CONFUSE THE

LEHR SEVEN OCTAVE ORGAN

WITH OTHER MAKES IMITATING IT.

THE LEHR opened the way for Seven Octave Organs and is far ahead of the procession in appearance, finish, tone and other improved qualities.

More sold than all other makes combined. THE LEHR IS THE STANDARD.

Address for Prices and New Catalogue

H. LEHR & CO., Easton, Pa.

FRANCIS CONNOR,

INVESTIGATION SOLICITED.

MANUFACTURER OF
HIGH GRADE PIANOS,
134th St. and Trinity Ave.,
Southern Boulevard, NEW YORK CITY.
WAREHOUSES: 4 EAST 42D STREET.

HAMMACHER, SCHLEMMER & CO.

209 BOWERY, NEW YORK.

PIANO AND ORGAN MATERIALS AND TOOLS

CATALOGUES UPON APPLICATION.

CHASE BROS. PIANO CO.,

—MANUFACTURERS OF—

Grand and Upright Pianos.

MUSKEGON, MICH.

CHICAGO, ILL.

WEGMAN & CO.

Piano Manufacturers.

ALL our instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

BEHR BROS. & CO. PIANOS.

GRAND AND UPRIGHT

Warerooms and Factory, 292-298 11th Ave. and 550 West 29th St.,

NEW YORK.

KRAKAUER BROS. PIANOS.

Factory and Office:

Warerooms:

159-161 E. 126th St., New York.

115-117 E. 14th St., New York.

LINDEMAN PIANOS.

147th St. and Brooke Ave.,

NEW YORK.

Warerooms: 116 W. 125th St.

LINDEMAN & SONS PIANO CO.

(INCORPORATED 1895)

THE BURDET — PIANO COMPANY.

FACTORY & OFFICE

187 1/2 PEACH ST.

ERIE, PA.

KRANICH & BACH

Grand, Square and Upright

PIANOS

Received Highest Award at the United States Centennial Exhibition, 1876, and are admitted to be the most celebrated instruments of the Age. Guaranteed for five years. Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.

Factory, from 238 to 245 E. 23d St., New York.

BAUER PIANOS.

JULIUS BAUER & CO.,

Warerooms: 226 & 228 Wabash Ave.,
Factory: 1025 to 1035 Dunning Street,
CHICAGO, ILL.

FOSTER PIANOS.

MANUFACTURED BY

FOSTER & CO.,

ROCHESTER N. Y.

THE ANDERSON PIANO.

—MANUFACTURED BY—

The Century Piano Co.,

Minneapolis, Minn.

GEORGE BOTHNER,

MANUFACTURER OF

GRAND, UPRIGHT AND SQUARE

Pianoforte Actions,

135 & 137 CHRYSTIE STREET, NEW YORK.

(FORMERLY 144 ELIZABETH STREET.)

G. W. SEAVERNS, SON & CO.,

MANUFACTURERS OF

Square, Grand and Upright Piano Actions,

113 BROADWAY, CAMBRIDGEPORT, MASS.

C. CHEVREL,

Designer and Maker of Artistic Marquetry.

GOLD MEDAL, PARIS EXPOSITION, 1889.

PANELS AND NAME BOARDS FOR PIANOS AND ORGANS A SPECIALTY.

PARIS, FRANCE.

SAMPLES ON HAND FOR INSPECTION AT

WILLIAM TONK & BRO., Agents for United States and Canada, 26 WARREN ST., NEW YORK; 250-252 WABASH AVE., CHICAGO.

Staib Piano Actions.

STAIB PIANO ACTION MFG. CO.,

134th Street and Brook Avenue, New York.

WASLE & CO.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

Piano Actions and Keys,

175 & 177 HESTER ST.,

COR. MOTT ST.,

NEW YORK.



THE NEW PATENTED

Orchestral Attachment and Practice Clavier

To be found only in the "CROWN" Pianos.

IT GIVES YOU, with a perfect Piano and without interfering a particle with the instrument itself, THE POWER TO IMITATE THE HARP, ZITHER, BANJO, MANDOLIN, GUITAR, MUSIC BOX and BAGPIPE, and is also A PERFECT PRACTICE CLAVIER without any tone from the instrument or with only the slightest tone, if desired.

GEO. F. BENT, Manufacturer,
Cor. Washington Boulevard & Sangamon St.,
CHICAGO, U. S. A.

ANDERSON & NEWTON

PIANO CO.,

VAN WERT, - - OHIO.

There is nothing in pianos superior to ours. In case work, materials, scale, tone or action there is none better.

POOLE PIANOS

Dealers will find in them just what they want.

5 Appleton Street, Boston, Mass.

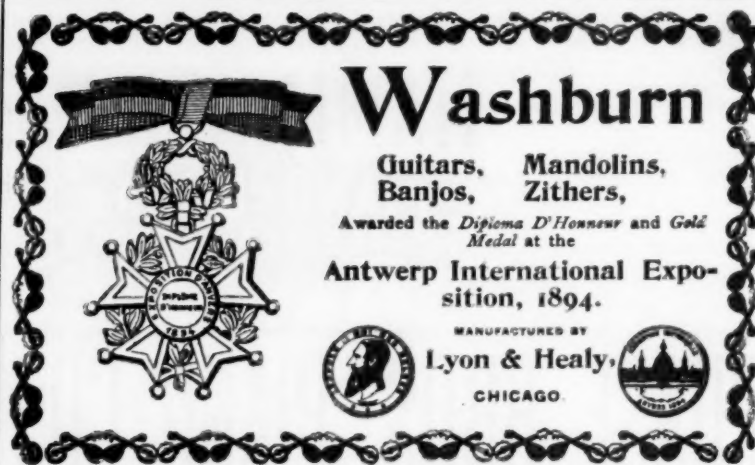


Chordephon.

Sensational Novelty!
"CHORDEPHON."

A MECHANICAL ZITHER, with circular interchangeable metal note disks. Can be played with a crank or with a clock work which also can be used as a driving power for children's toys, &c. The only mechanical Zither fully equaling the Concert Zither in sweetness of tone and perfect rendering of sentimental as well as lively music. Produces correct and smooth music, unlike the various "Accord Zithers," where accords and melody are heard separately and successively. Vibrations of the strings are regulated by a most ingenious mechanism of dampers. Keeps in tune as well as a piano. Patented in most countries.

CLAUS & CO., Fabrik Mechan. Zithern,
LEIPZIG, GERMANY.



Washburn

Guitars, Mandolins,
Banjos, Zithers,

Awarded the *Diploma D'Honneur* and *Gold Medal* at the
Antwerp International Exposition, 1894.

MANUFACTURED BY
Lyon & Healy,
CHICAGO.

HIGHEST AWARD World's Columbian Exposition, Chicago, 1893, for Violins, Violas and Violoncellos.

Write for New Illustrated Catalogue.

JOHN FRIEDRICH & BRO., Cooper Institute, NEW YORK,
VIOLIN MAKERS & REPAIRERS
Importers and Dealers in **GENUINE OLD VIOLINS, BOWS, CASES, ITALIAN STRINGS, &C.**



The World's Columbian Exposition.

V. F. ČERVENÝ & SONS,
Königgrätz, Bohemia. Kiew, Russia.

AWARD:

For superior tone quality, being rich, resonant and of excellent carrying power, rendered so by the introduction of aluminum in their manufacture. For perfection of finish and superiority of workmanship.

Deserving of special mention are the Kaiser Tuba, Corsepran, Baroxyton and Euphonium.



ESTABLISHED 1846.

C. G. RÖDER,
LEIPZIG, Germany,
**Music Engraving and Printing,
Lithography and
Typography.**

Begs to invite Music Houses to apply for Estimates of Manuscripts to be engraved and printed. Most perfect and quickest execution: liberal conditions.

LARGEST HOUSE for MUSIC ENGRAVING and PRINTING.
Specimens of Printing Title Samples and Price List free on application.

JARDINE & SON
ORGAN BUILDERS,
318 & 320 East 39th St., New York

LIST OF OUR LARGEST GRAND ORGANS:
Fifth Avenue Cathedral, New York, four manuals;
St. George's Church, New York, four; St. Paul's
M. E. Church, New York, four; Fifth Avenue
Presbyterian Church, New York, three; Brooklyn
Tabernacle, four; First Presbyterian, Philadel-
phia, three; Trinity Church, San Francisco, three;
Christ Church, New Orleans, three; and Pitts-
burgh R. C. Cathedral, four.

ISAAC I. COLE & SON,
Manufacturers and Dealers in
VENEERS,
And Importers of
FANCY WOODS,
425 and 427 East Eighth St., East River,
NEW YORK.

THE SCHWANDER
Pianoforte Actions
LEAD IN ALL COUNTRIES.

HERBERGER-SCHWANDER & SON,
PARIS and NEW YORK.
WILLIAM TONK & BRO.,
26 WARREN ST., NEW YORK,
Gen'l Agents United States and Canada.
NEW YORK FACTORY: 88, 90, 92 Lincoln Ave.

R. W. Tanner & Son Mfg. Co
MANUFACTURE
PIANO AND ORGAN HARDWARE,
Dolgeville, N. Y.



WHY NOT BUY....
The Finest ORGAN
MADE?
Especially when you can get it at about the same price as other organs are sold for. Intending purchasers should send to us for our catalogue, etc.

MILLER ORGAN CO.,
Please mention this paper. **LEBANON, PA.**



The most perfect mechanically playable musical instrument, with exchangeable long note, is the

"KALOPHON," manufactured by the firm of
ERNST ERICH LIEBMANN,
in Gera-Reuss, Germany.
Full, round tone, well arranged music, and greatest durability of the instruments warranted. The "KALOPHON" has forty-eight steel tongues, metal music disk and a very strong mechanism. Illustrated catalogue on demand.

C. REINWARTH,
PIANOFORTE STRINGS,
336 and 338 Second Avenue,
Between 23d and 24d Sts., NEW YORK.



THE VOCALION ORGAN.

THE MOST IMPORTANT AND BEAUTIFUL INVENTION IN THE MUSICAL WORLD OF THE NINETEENTH CENTURY.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at Worcester, Mass.

FOR CATALOGUES AND PRICES ADDRESS
THE MASON & RISCH VOCALION CO. (Limited),
Worcester, Mass.

NEW YORK WAREHOUSES:
10 E. 16th St., between Fifth Ave. and Union Square.

CHICAGO WAREHOUSES:
Lyon, Potter & Co., 174 Wabash Ave.

OLD VIOLINS
Splendidly Imitated,
I. E., VIOLINS NEWLY MADE
OF OLD WOOD,

bearing the stamp of the genuine old masters' instruments.

GUT STRINGS,
best English Gut to be had from all dealers of standing.
WUNDERLICH & CO.
Manufacturers of Musical Instruments and Strings,
EUBADRUHN-Markneudorf i. Sachsen, Germany.



EUPHONIKA.
Self-Playing Harmonica.
Can be handled by everybody without previous knowledge on the subject.
Piano, forte, etc. Automatic.
Easily transportable.
Leipziger Musikwerke "Euphonika,"
LEIPZIG, Friedrich-Liststrasse 11.

CLARINETS and FLUTES, BOEHM SYSTEM,
furnished at cheap prices by
G. ULLMANN, Adorf in Saxony,
Catalogue gratis. **GERMANY.**

WESSELL, NICKEL & GROSS

— MANUFACTURERS OF —

PIANO ACTIONS.

STANDARD OF THE WORLD!
455, 457, 459 and 461 WEST 45th STREET;
636 and 638 TENTH AVENUE, and 452, 454, 456 and 458 WEST 46th STREET.
OFFICE, 457 WEST 45th STREET.

... NEW YORK. ...

COMSTOCK, CHENEY & CO.,

IVORY CUTTERS AND MANUFACTURERS.

PIANO KEYS, ACTIONS AND HAMMERS.

Ivory and Composition Covered Organ Keys.

The only Company Furnishing the Keys, Actions, Hammers and Brackets Complete.

Telegraph and R. R. Station:
ESSEX, CONN.

OFFICE AND FACTORY:
IVORYTON, CONN.

The Old Standard—The Old Reliable

MARTIN GUITARS.

1833. Manufactured by C. F. MARTIN & CO. 1895.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

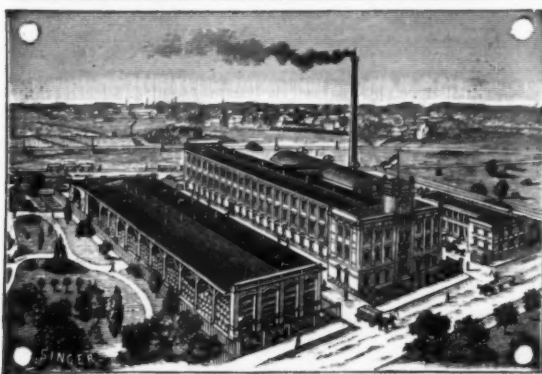
For over sixty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo Players ever known, such as
MADAME DE GONI, MR. WM. SCHUBERT, MR. S. DE LA COVA,
MR. J. P. COUPA, MR. FERRER, MR. CHAS. DE JANON,
MR. H. WORRELL, MR. N. J. LEFKOWSKI,
MR. N. W. GOULD, MR. LUIS T. ROMERO,
and many others, but we deem it unnecessary to do so, as the public is well aware of the superior merits of the MARTIN GUITARS. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

..... DEPOT AT

C. A. ZOEBSCH & SONS, 19 Murray St., near Broadway, New York,
IMPORTERS OF ALL KINDS OF MUSICAL INSTRUMENTS, STRINGS, &c.

THE MAJESTIC PIANO.

A SUPERIOR INSTRUMENT AT A LOW PRICE.
THE SPIES PIANO MANUFACTURING CO.,
Lincoln Ave., Southern Boulevard,
East 132d and 133d Sts.,
NEW YORK.



ACTIONS

FOR
Uprights and
... Grands.

H. F. FLEMMING,
Leutsch-Leipzig,
GERMANY.
ESTABLISHED 1874.

One of the greatest establishments of its kind on the Continent.
The FLEMMING Actions are renowned for solidity, durability and excellence.
Illustrated Catalogue on application.

Established 1852.

OTTO
BEYER-
RAHNEFELD,
Late ED. VOIGT,
Piano Factory,
DRESDEN.



WESER BROS.,

MANUFACTURERS OF

PIANOS.

Factory and Office:

524, 526 and 528 WEST 43d STREET, NEW YORK.

THE Gordon Piano.

MANUFACTURED BY

HAMILTON S. GORDON.

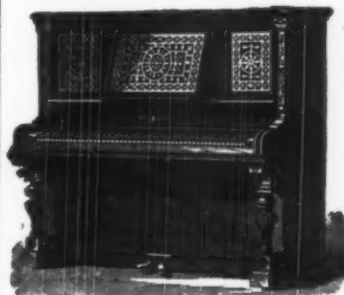
FACTORY: . . .

37 to 45 Ninth Avenue.

WAREROOMS:

139 Fifth Avenue,

NEW YORK CITY.



ORGAN PIPES.

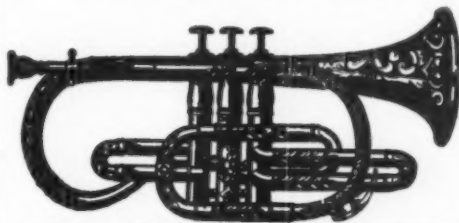
Wood and Metal. . . . Flue and Reed. . . . Voice or Unvoiced.
Front Pipes Decorated in the Highest Style of the Art.

PIPE ORGAN MATERIALS.

Keys, Pedals, Action Parts, Wires, &c. All guaranteed strictly first class.

SAMUEL PIERCE Established 1847. READING, MASS.

Highest and Special Award, World's Columbian Exposition, 1893.



CARL FISCHER,

6 & 8 Fourth Ave., New York,
Sole Agent for the United States for
the famous

F. BESSON & CO.,
LONDON, ENGLAND.

Prototype Band Instruments, the easiest blowing and most perfect instruments made.
Band and Orchestra Music, both foreign and domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.
Musical Merchandise Department, wholesale and retail, complete in all its appointments. Everything is imported and purchased direct; the greatest care is exercised to procure goods of the finest quality only. My instruments and Springs are acknowledged to be the best quality obtainable.
Some of the many Specialties I Represent: E. RITTERSHAUSEN (Berlin), Boehm System Flutes; COLLIN-MEZZIN, Paris, Celebrated Violins, Violas and 'Cellios; BUFFET PARIS (Eveite & Shaeffer), Reed Instruments; CHAS. BARIN and SUSS celebrated Violin Bows.

HOUSE & DAVIS PIANO CO.,

CHICAGO.

Factory: Desplaines, Ill.
Superior Tone and Touch.

THE JEWETT UPRIGHT PIANOS.

Illustrated Catalogue and Price List
on application.

JEWETT PIANO CO., Manufacturers,
LEOMINSTER, MASS.

KURTZMANN PIANOS.

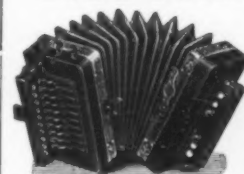
C. KURTZMANN & CO.,
MANUFACTURERS,

528 to 530 NIAGARA ST., BUFFALO, N. Y.

PAINTER & EWING,
PIANOS.

1105-1107 Spring Garden St.,
PHILADELPHIA, PA.

A SENSATIONAL NOVELTY IN THE ACCORDEON



Branch is the invention of GUENTHER KOERNER, in Gera-Reuss (Germany).
The belly needs no longer brassstippings on the corners, but is made out of ONE piece of leather, in accordance with Guenther's patented process. The corners are no longer sharp, but are rounded off and give a pleasing and elegant appearance, as well as an almost indestructible body, to the instrument, which was therefore named "THE INDESTRUCTIBLE HERCULES." The Guenther Koerner Accordions are most favorably known.

McPHAIL PIANOS

For 87 years—made on honor—sold on merit.

STRICTLY HIGH GRADE.

The dealer's interests and our own are identical.

WRITE FOR TERMS.

A. M. McPhail Piano Co.,
BOSTON.

STANDARD ACTION CO.,

MANUFACTURERS OF

Upright Piano Actions,
STATE ST., CAMBRIDGEPORT, MASS.

THE MUSICAL COURIER.

STEINWAY CONOVER

Grand and Upright
PIANOS.

STEINWAY & SONS are the only manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

NEW YORK WAREROOMS, STEINWAY HALL,
Nos. 107, 109 & 111 East Fourteenth Street.

CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,
No. 15 Lower Seymour Street, Portman Square, LONDON, W.

EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG, GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Streets, New York City.
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria, Long Island City, opposite 120th Street, New York City.



FACTORIES: CHICAGO, ILL.

Warerooms and Offices:
215 to 221 WABASH AVE., CHICAGO, ILL.

PIANOS KIMBALL PIANOS

CHICAGO, ILL., U. S. A.

ALFRED DOLGE & SON

— HIGHEST AWARD —

— ON —
EXHIBIT OF HAMMER FELTS AND HAMMERS.



AWARD

READS:

THE Patent Hammer Felts are of the best quality, combining Compactness and Elasticity with great Durability, which is secured by a Patent process, by means of which the surface of the Felt is **COVERED WITH FINE HAIR.**

The Piano Hammers are of the highest grade and of an improved shape, produced by their patent hammer covering machine.
(Signed) *Max Schickmayer.*

K. BUENZ, President Judges Liberal Arts.
G. H. GORE, Secretary.

World's Columbian Exposition, Chicago, 1893.

110-112 East 13th Street, NEW YORK.

**STORY
&
CLARK**

PIANOS
AND
ORGANS.

STORY & CLARK PIANO CO.,
STORY & CLARK ORGAN CO.,
Canal and 16th Streets, Chicago.

STARR PIANOS.

Noted for Perfection in
Tone, Touch and Durability.

THE STARR PIANO COMPANY.

MANUFACTURERS,
RICHMOND, INDIANA.

